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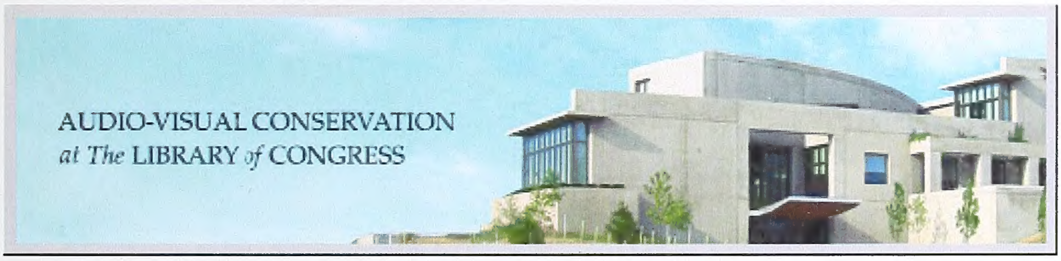
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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

amateur movie makers

JANUARY

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MARCH

APRIL

MAY

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visual facts

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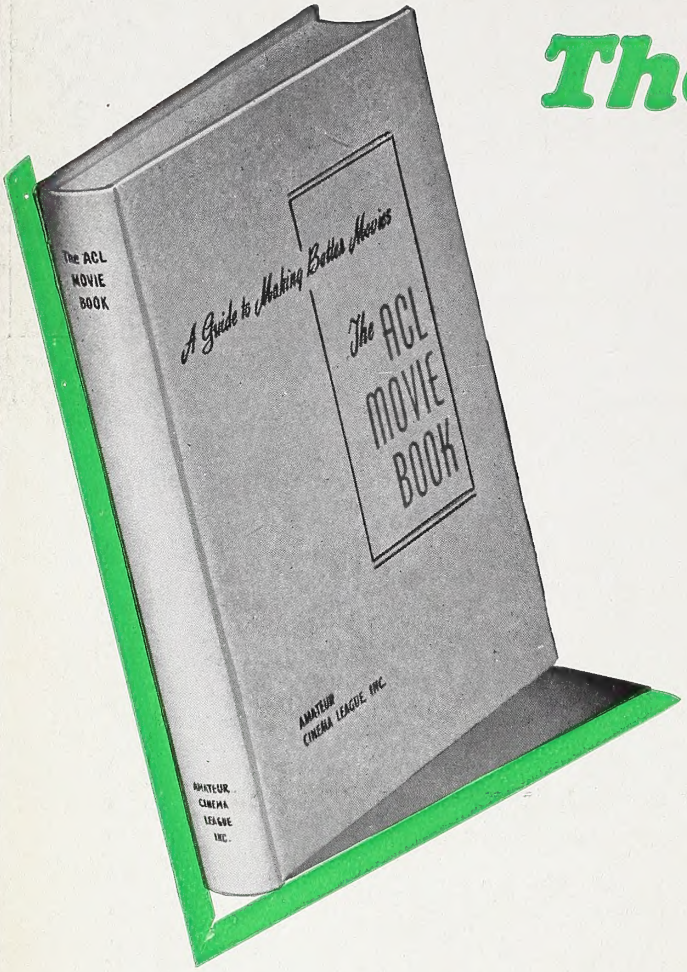

IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

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Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

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★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

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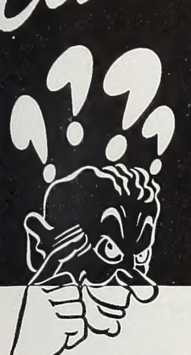

**The Eskimo's life is so hard that he seldom smiles or jokes. *True or false?***

**It was proved in 1941 that naval power is no longer important. *True or false?***

**In bowling, fast balls always knock down more pins than slow balls. *True or false?***

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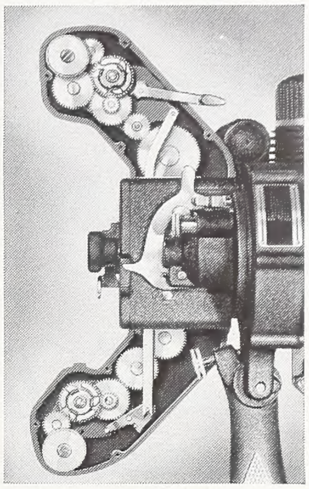

When we say that Filmo Master 8mm. and 16mm. Projectors have *all-gear drive,* we mean that *all* power transmission, visible *and invisible,* is done without spring or chain belts. B&H construction like that pictured here frees you from handling oily reel-spindle belts, eliminates chains which wear, jerk, and become noisy, and gives you positive, quiet drive, always.

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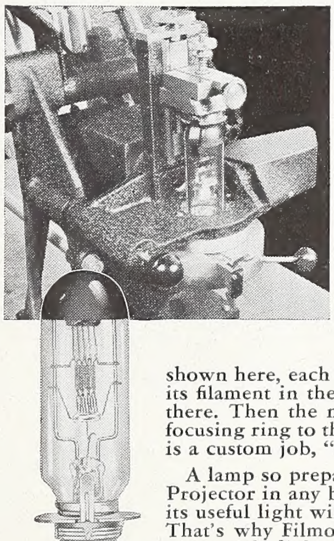

A projection lamp rating of 1000, 750, or 500 watts doesn't guarantee delivery of the indicated light to your screen. As much as 1/3 of the light can be lost if the lamp filament is not centered in the projector optical system. Filament location varies as much as 3/16-inch from the ideal! That's a tremendous variation, for the filament area is only ½-inch square.

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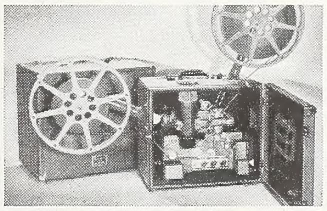

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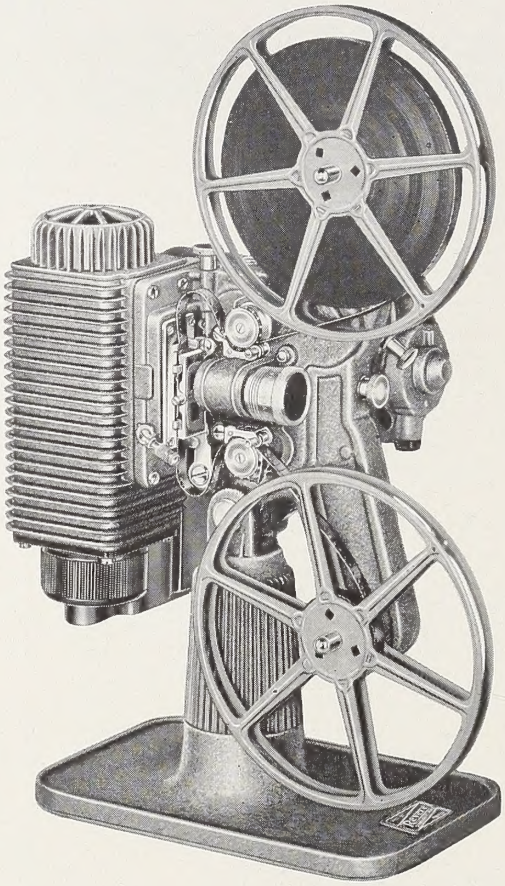

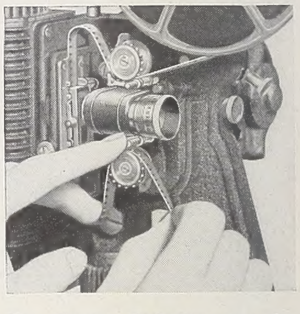

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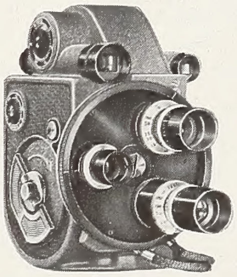

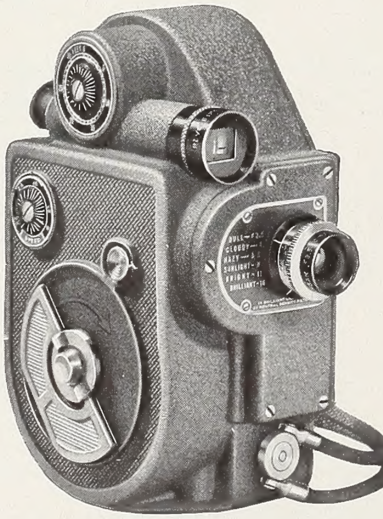

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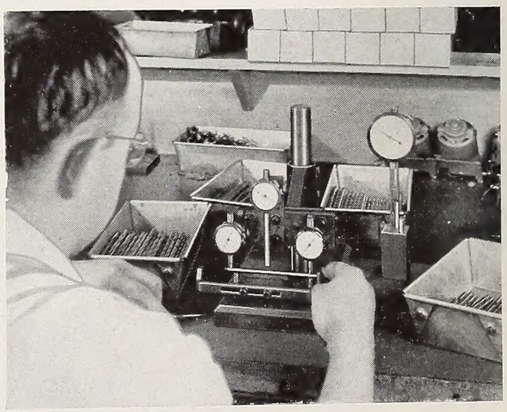

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# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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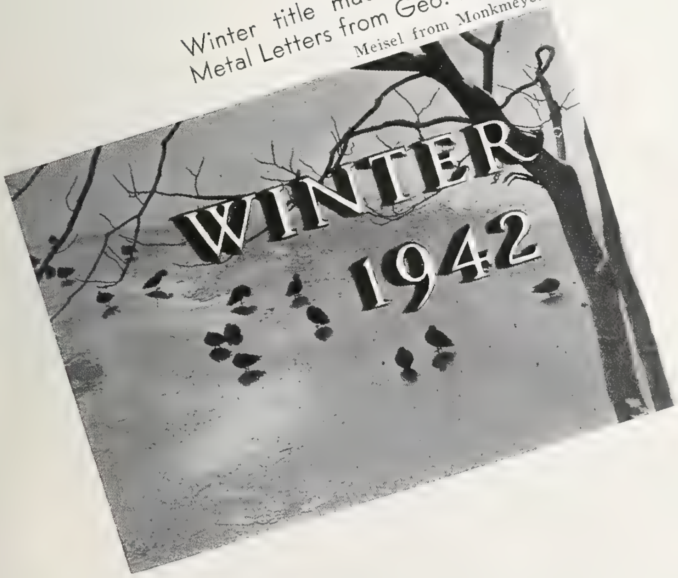

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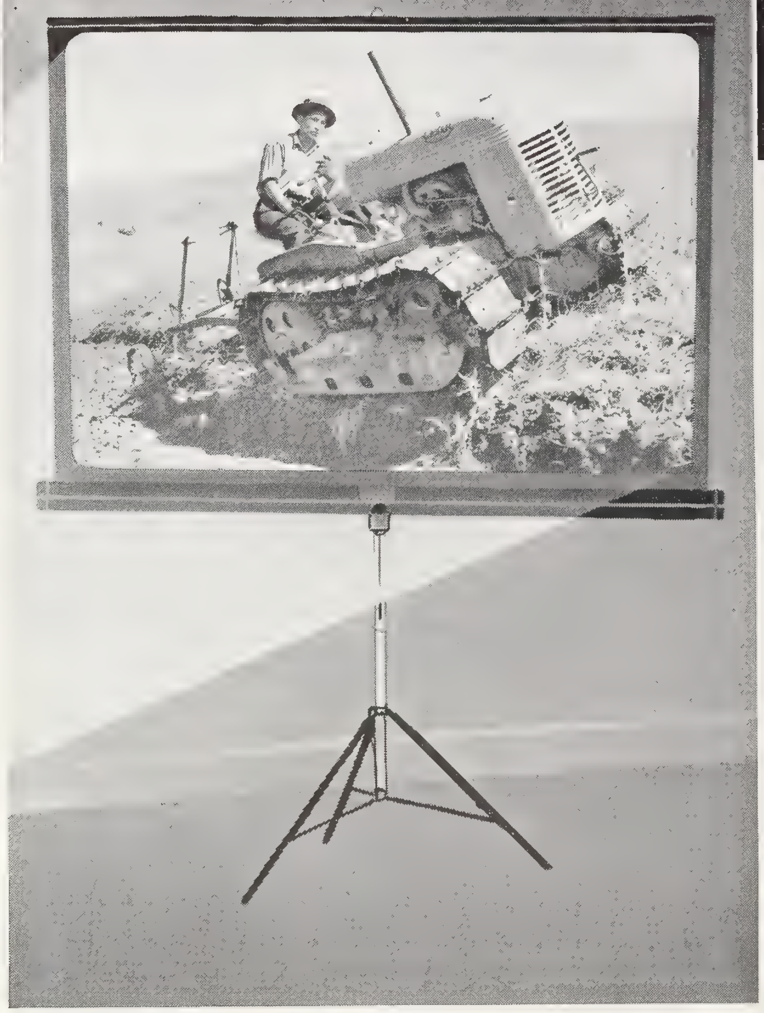

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## You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

### LATEST RELEASES

**Sand and Flame,** 766 feet of 16mm., or 1915 feet of 35mm., sound on film, color; produced by the Jam Handy Organization.

Offered to: groups only.

Available from: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

*Sand and Flame* contrasts the old method of glass manufacture with the new one of making glass with the aid of sand and flame. From the elementary production of such objects as bottles, window panes, plate glass and thermometers, we next learn how glass is blown into intricate patterns and how sand is transformed into a cloth of beautiful color and texture.

Educator's comment: This excellent film may be used in high school general science or chemistry classes, to introduce glass making, also in junior high school or slightly lower grades for groups interested in house or car construction, modern manufacturing methods or glass in general.—*E. D. C.*

**Unseen Worlds,** 1 reel, 16mm. and 35mm. sound on film, black and white; produced by William J. Ganz Company.

Offered to: groups only.

Available from: William J. Ganz Company, 19 East 47th Street, New York, N. Y.

This film describes in detail the electron microscope, one of the most widely discussed scientific developments in recent years. This new marvel, invented by the RCA Manufacturing Company, opens to human eyes a new universe of objects smaller than light waves and provides magnifications of 50,000 to 150,000 diameters — far beyond the range of light microscopes. Commencing with scenes of Leeuwenhoek and Pasteur, the film discusses the light microscope and its contribution to scientific progress. Finally, the operation of the RCA electron microscope is described, and some electron micrographs are flashed on the screen.

Educator's comment: *Unseen Worlds* is a good film to use in high school or college science classes studying microscopes.—*E. D. C.*

**How Not to Conduct a Meeting,** 369 feet of 16mm., or 941 feet of 35mm., sound on film, black and white; produced by Sound Masters.

Offered to: groups only.

Available from: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

In *How Not to Conduct a Meeting*, Colonel Stoopnagle, in his usual humorous vein, acts out the common faults in planning and conducting meetings; there is disagreement about the ventilation in the room, queer noises commence for no apparent reason, and he is frequently interrupted by telephone calls. Although most of the breaks in the speech are absurd and highly improbable, there are a number of sound points set forth.

Educator's comment: Speech students or English pupils in high schools or adult schools may be stimulated by this picture to analyze more critically their own faults, but the most important mistakes of speakers are not considered. Some teachers who showed it in their classes thought it worthless, but a few said that it fixed one or two points and led to an interesting discussion of public speaking.—*E. D. C.*

**Unsung Heroes,** 1200 feet, 16mm. sound on film, color; produced by The Calvin Company.

Offered to: groups.

Available from: Visual Education Section, Westinghouse Electric & Manufacturing Company, Mansfield, Ohio.

*Unsung Heroes* tells of the extreme care used in manufacturing electric refrigerators and of the exacting tests for durability, accuracy and silence of operation. Although the film is based on the familiar "trip through the factory" pattern, it has great interest for consumer audiences.

Educator's comment: This film is usable in high school classes in salesmanship.—*E. D. C.*

**Because Somebody Cares,** 400 feet, 16mm. sound on film, black and white; produced by Willard Pictures.

Offered to: groups only.

Available from: Good Shepherd Home, Allentown, Pa.

This film shows in warm, human terms how the kindly act of John Raker, in taking some of the poor children of the neighborhood into his home, has blossomed into the Good Shepherd Home of today. With a capacity of 200 persons, the home now takes grownups as well as children, and it makes no distinctions as to race or color. *Because Somebody Cares* stresses the people rather than the physical plant, and the home's willingness to help any and all is made clear in the narration by Lowell Thomas.

**Roses at Home,** 900 feet, 16mm. silent, color; produced by W. H. Mecom, Houston, Texas.

Offered to: groups, especially garden clubs.

Available from: W. H. Mecom, Freeport Sulphur Company, 1412 Commerce Building, Houston, Texas.

*Roses at Home*, filmed in the country which produces one third of America's rose crop, tells in an interesting manner the complete story of growing rosebushes, from the initial planting to the many attractive uses in the home. Cultivation, fertilizing, irrigation and disease control are some of the many subjects that are touched upon in this movie.

Although some portions are quite technical, necessitating some horticultural knowledge, the film appeals to anybody who likes flowers.

### RECENT RELEASES

**Modern Rug and Carpet Making,** 550 feet, 16mm. sound on film, black and white and color; produced by Audio Productions, Inc., revised by Films of Commerce Company, Inc.

Offered to: high school and adult groups.

Available from: Films of Commerce Company, Inc., 21 West 46th Street, New York, N. Y.

This film depicts the manufacture of rugs and carpets in a large modern mill. Every phase is clearly shown and explained, including the designing of patterns and the blending and matching of colors by the designers. We see methods of controlling manufacturing processes by exacting physical and chemical checks. The movie concludes with a color sequence of a variety of rugs and carpets in colors and patterns to harmonize with walls, draperies and furnishings.

Educator's comment: This film will be found very useful for classes, from about 4th grade through high school, that are studying rug making.—*E.D.C.*

# HOW WE CAN SERVE

THE year of 1942 brings us extraordinary conditions. Things that we have believed were normal will give way to dislocations of almost every phase of our daily lives. We shall have to do new things and to refrain from doing accustomed things. Above all, we shall frequently be called upon to justify our actions by the yardstick of war prosecution. If what we want to do, or to keep from doing, does not square with war conditions, it is entirely possible that we may have to make it square or give it up.

Movie making is an activity that can perform real service in time of war. It is serving the armed forces now; it is being used in industrial training for making armaments; it has been used to some extent in training for civilian defense. The kind of movies that substandard filmers make are not those that serve for entertainment and the presumed upholding of civilian morale. Our pictures are much more directly tied into the processes of war, if they are anything else than private and personal expressions of a hobby.

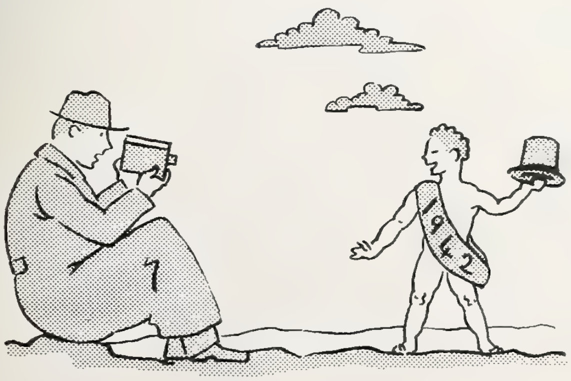
If personal filming, as a whole, is called upon to justify itself, this justification can come best from thousands of individual instances, rather than from a national effort organized by the Amateur Cinema League. The League, of course, is ready, if it is needed, and its headquarters are surveying the whole field of its possible service. But what can be done by individual movie makers is of the highest importance in building up an impressive total of help given in many localities and brought forth by local conditions and needs.

Every movie maker can add to the standing of our hobby, in the war effort of our country, if he will look over his own neighborhood, to discover what opportunities may exist for him to aid in some phase of war action. If a large industrial concern is actively engaged in armament production, it almost certainly has a local plan of industrial training, into which films can be fitted. The local officers of the civilian defense effort are making bricks without straw, in many cases, and would welcome a training film, to be used in the instruction of the civil population for defense. If an educational institution in your neighborhood has defense courses or is training armament workers, it could use motion pictures. It is not necessary to wait for a complete national plan, if you are willing to do your cinematographic part in the service of the nation. Your own friends and neighbors who are involved in the problem can tell you what they want and need.

If you find it possible to hunt for ways in which your cine camera can do one of these necessary jobs, do not fail to let the headquarters of the Amateur Cinema League know what you are doing, so that we may have a full record of individual instances in which personal movies have aided the war effort. This information may be of very real value to the cause of amateur movies in the months that lie ahead.

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*



Hiram Percy Maxim, Founder

## DIRECTORS OF THE LEAGUE

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Address all inquiries to

**AMATEUR CINEMA LEAGUE, INC.**
**420 LEXINGTON AVE., NEW YORK CITY, U.S.A.**

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

# TO MEMBERS OF THE AMATEUR CINEMA LEAGUE:

WAR has released the tremendous energy of the American people. I am proud to tell you that, following at once upon the Japanese attack, Amateur Cinema League members have telephoned, telegraphed and written to League headquarters to find out what we movie makers can do for our country.

The Amateur Cinema League has offered its services to our government. When official replies have been received, we shall know what is expected from us. But we need not wait. Here are definite things that we can do, each member in his own town and city, all over our land.

★ 1. CIVILIAN DEFENSE. Report to the local Office of Civilian Defense that you are willing to make movies and to project movies. If you belong to a movie club, urge your club to offer its services as a unit. Training by films calls both for filmers and projectionists.

★ 2. AMERICAN RED CROSS. Tell your local Red Cross officials, and ask your movie club officers to tell them, that you can make and show movies, to aid Red Cross first aid training.

★ 3. UNITED SERVICE ORGANIZATIONS. If there is a U.S.O. club in your community, or in a village adjacent to it, report to the club manager, telling him what films you have that can be shown in his club, and offer to project them. Get your local movie club in touch with the U.S.O. club. Arrange, if need be, for the rental of good substandard library films, for projection. Suggest the possibility of camp newsreels, to be made by your movie club, for showing at the U.S.O. club.

Here are concrete ways of serving the country at once. Do not fear that what you offer may be unacceptable. It is better to offer too much than too little.

Follow the war time rules for filming, that are printed on the opposite page.

The Amateur Cinema League is the focal center of personal movie war effort. Ask League headquarters for the help that you need. Get League advice about your film plans for national defense.

Tell headquarters what you do, because we need a complete record here.

Watch Movie Makers carefully for information about other tasks that may be assigned to us.

Give the information on this page to other movie makers, so that we all may work together for the country. Tell them to keep in touch with the Amateur Cinema League.

Our members are capable and dependable. They have something that the country needs now. I am confident that they will do their full part in our great national war effort.

*DECEMBER 9, 1941*

*PRESIDENT*

# WARTIME FILMING RESTRICTIONS

Things patriotic movie makers must observe in their current filming

JUST eight days after the American declaration of war on Japan, two unsuspecting movie makers in Chicago were arrested by the city's police for taking pictures of a cloud of smoke billowing from a factory chimney.

The trouble was that the smoke poured from the stacks of the big South Chicago Steel Mills, a plant busily engaged with war orders. After a thoroughgoing check by the police, the two movie makers were released. But their experience should be a warning to all amateur filmers. In the absence of any new instructions from Washington since the declaration of war, the Amateur Cinema League recapitulates herewith the regulations of all movie making and photography, so far announced by the government.

Without specific permission from the responsible officer in charge, still picture taking and movie making are prohibited of the following subjects:

(1) All Army, Navy and National Guard armories, camps, bases, yards and other installations. Although a reasonable amount of filming had been allowed at draft camps previous to the declaration of war, it is reasonable to suppose that this activity will be further restricted.

(2) All Federal government buildings of any kind, including office buildings and post offices. It seems probable that this restriction will be extended in key cities to municipal buildings, as well, especially those housing the Police and Fire Departments.

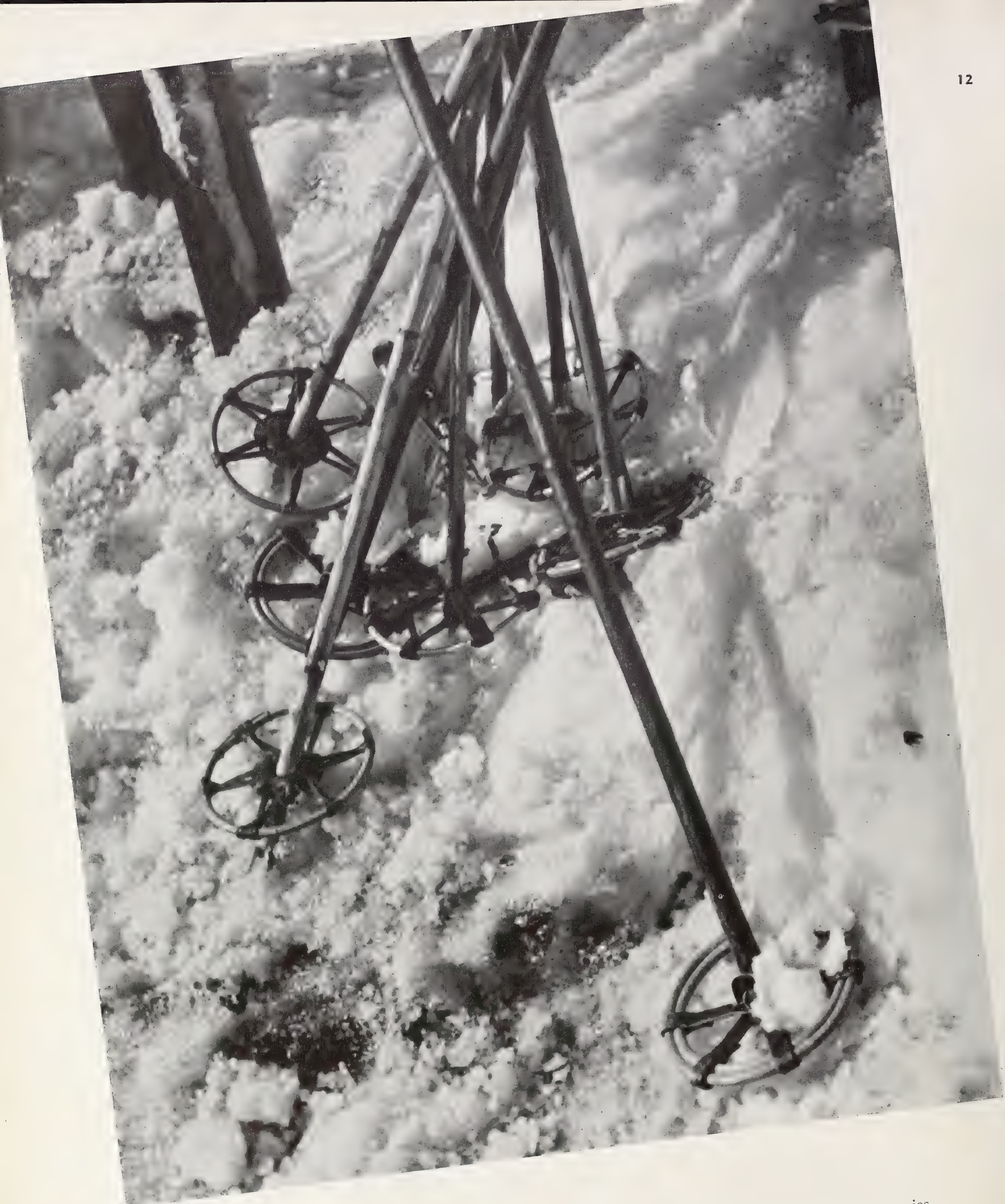
(3) All railroad stations, trains and other railroad property, and all other public utilities, such as electric power plants and lines, gas works and storage tanks, water supply reservoirs, dams and conduits.

(4) All airports and air installations, whether commercial or military in character.

(5) All docks, bridges, canals, shipyards and waterfront installations of any kind.

(6) All industrial plants of whatever kind or size which are executing orders for national defense. The unsuspecting filmer should be especially careful about subjects that might be included in this category, since it is often difficult to know if this condition obtains at a given manufacturing plant. It is far better to ask first than to be sorry afterward.

In the face of these restrictions, it may seem that there is little, if anything, left to the personal filmer who is eager to aid his country with his camera. This is is not the case. The entirely reasonable rulings just outlined apply to unsponsored and unauthorized picture making. If and when you persuade the proper authorities that your filming ability can be of aid to them, the needed permission for pictures will follow.



M. Gramlich

• Winter offers many shots that might seem better in "stills" than in movies. But, remember that the quiet, motionless scene has a place in movies. It can be used to give an effect of peace and to accent motion by contrast. So here is an ideal scene to symbolize the rest period in a film of a ski run.

# Filming swift skis

## How to make a record of winter's exciting sport

BENJAMIN F. FARBER, jr., ACL

HANDS down candidate for "viewer of most ski films in existence" (and expert maker of *schuss* movies himself) says goodbye to millions of Americans five nights a week with his familiar "—and—So Long—until tomorrow." In fact, next to his position at a microphone, the most likely place to find him is in front of a screen—one that has his, or anybody's, ski movie on it.

"I've seen most of the best—and too many of the worst ski movies," says Lowell Thomas, ACL, "but I always assume that their primary object is to entertain. And ever since Cro-Magnon man and the Neanderthal creature cooked up schemes of entertainment, there has been one fundamental rule—*variety*. Ski films can be awfully monotonous. In this connection, I'd even include a great many closeups, as well as long shots, and a wide variety of spectacular scenery."

He paused, thinking of the more successful ski films that he has seen. "There are other things that I'd like to see. Plenty of action, and by that I mean first class skiing. Perfect exposure and all sorts of angles, of course. And human interest punched up with plenty of laughs."

Not many would argue with Lowell Thomas's conclusions. But most of us would like to inquire meekly just how we can produce a ski opus with "first class" action, "spectacular" scenery, laughs and that very evasive little item—human interest. It is a stumper all right, taken all together; but, perhaps if we break up each piece of this vital "variety" and look at each of the fragments separately, they will not seem so tough after all.

### Action

Action we must have. The very verb, "to ski," may mean, to some of us, "to spill"; but, to most of us, it means speed. That is where the trouble lies. The faster the action, the harder it is to catch with a camera, and that is where choice of viewpoint comes in. In general, pick a shooting spot *below* and at one side of the trail, and you will have this problem licked more than halfway. If the spot is also just below a tricky turn, where the skiers will have to stem, your shot will tell the whole story—except how frozen you were when you were waiting for the actors.

For action in your long shots, get on a hill that is opposite a practice slope. Then press the button when a goodly number of people are speeding downward, or, better yet, when your better skiing subjects send up sprays of snow while they stem down the hill in a prearranged pattern. The scene will be better if those on the sides sweep in front of the victim in the middle when they are just halfway down. It is even easier to stage a grand opening shot, by directing your friends to ski straight toward the camera, down a gentle incline, and then to pass over it by spreading their legs wide apart. (This shot is really worth the wetting you may get from lying flat on the snow, but be careful that these experts don't flip a pole in your face or a shower of snow on your lens as they pass over. A clever thought, indeed, but worth a warning!)

For more spectacular action, the conditions naturally become exacting. As one instance, find a head wall, below or right beside which you can crouch, and shoot the downhill racers as they swoop over. Faster camera speeds will help to slow down this terrific action, but, above all else, you must remember to keep out of the skier's way.

A simpler location from which to record good skiing is on the top of a slight rise that occurs just at the base of a long hill. There the man on runners will usually have enough momentum to send him flying into the air at the top of the bump and—unless he is a wizard at shifting his weight quickly—down to earth again in a perfect two point landing—on the rear tips of his skis. Fun!

Have you ever filmed fast action on a steep hill and then have you later seen it on the screen, looking for all the world like strangely animated skiing on a flat white plain? You have got to get some perspective that shows the slant of the ground, and *that* calls for a *side* angle, with the camera close to the ground and level. Then the top of the hill will be near the top right corner in your viewer and the bottom will be close to the lower left corner. From this viewpoint, get your Telemarks and Christianias; tilt upward to catch the skier as he hurtles downward and then train the camera steadily on the skier, as he swivels his hips one way and shoots toward you. Then have him do an opposite swivel and dart downward again. That is how to get those "unbelievables," too—those back lighted, silhouette shots with the snow spraying all over the place. Try them sometime, especially if you have a slight drop right alongside the edge of the slope. Then you can actually get below the skier, to show the slant of the

[Continued on page 28]

# There's fun in titles

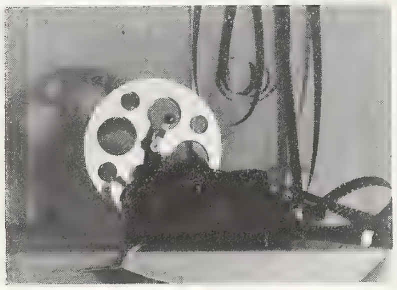
## Solving caption problems is an absorbing job

### ELAINE CARLSON WESTBY, ACL

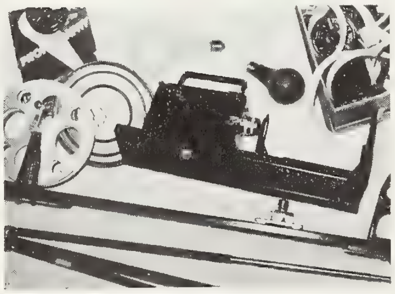
THERE couldn't be more fun! Take hours—take days—take weeks; or do as I do and have the subject always on your mind. Then complete your home movies with your own titles. Life will open new horizons.

There is something about the glint of black lengths of shining film that excites my imagination and makes my fingers itch. Take last February. It is true that I had just booted the "flu" out the window and was only shakily resuming a normal life. Titling an accumulation of 4000 feet of chronological baby history seemed a tame enough activity for a convalescent. But I found it as exciting as anything could be.

Photographs by Elaine Carlson Westby, ACL

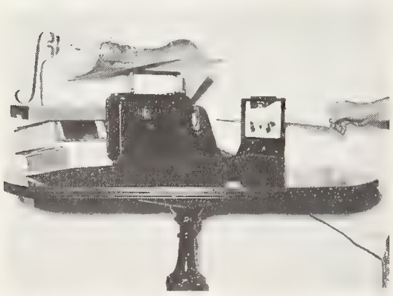

The glint of black lengths of film excites my imagination.

Titles? Easy! I had a titler, the flood bulbs that were required and instructions with the titler. I had a typewriter with which to type my words, and, if something less stereotyped were desired, I knew that I could letter by hand and obtain results slightly better than impossible; so I started.


I gathered all my equipment together—

First I printed the words on a title and then, following directions, I finished a few captions. Then I began to paste cutouts on some of the cards. The ideas started coming, and, from then on, I performed unbelievable antics on the small rectangular space.

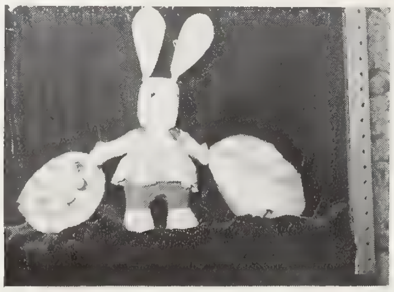
I needed a Christmas background for one title. Where better could I find one than on a Christmas card? Harken, ye titlers! Save your Christmas cards now and forever. They are rich in possibilities.


Print the title on a long slip of paper and draw it slowly through the titler, using whatever background you desire.

I found one that I wanted. I cut it the size called for in the instructions and pasted it on the title card. From a small calendar I cut the numbers 1, 9, 3, 7. Ah! an idea. I glued that "1" in its proper place. I filmed a few frames. I glued the "9" in place. I exposed a few more frames. The "3" and the "7" I treated in like manner, and lo! and behold! an animated 1 9 3 7 jumps upon the snow covered roof of a red barn. Titles? Easy! And fun!

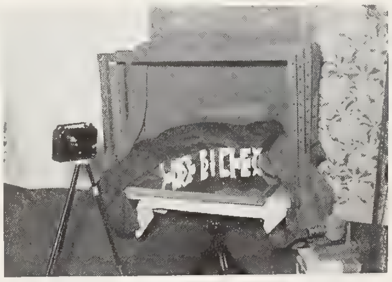
I had a scene showing the first steps of a baby—the halting, stumbling, exciting first steps. How could I do justice to such a momentous shot? Another Christmas card had a baby chick dressed as Santa Claus, wearing bright green bootees.

Bootees! I had it! "Judy, March 1938" I printed. This wording would appear first; then, across the screen, the bootees would walk in baby steps, all by themselves. First I filmed the wording, *Judy, March 1938,* alone, while I read it through twice aloud. Then I stopped the camera and pasted one paper cutout of a bootee in place near one side of the card. (I used rubber cement.) Then I exposed a few frames and, next, I pasted the cutout of the second bootee in front of the first and took a few more frames. Then I lifted the first cutout (cement still wet) and stuck it ahead of the second and rubbed the cement off the card on the spot where the bootee had been. I filmed a few more frames. Get the idea? I walked the bootees, step by step, across the square and then exposed just a bit more film after the last bootee had vanished. Eureka!


Not a word is printed, yet everybody knows that Easter pictures follow.

Animation is easy for me now. I print one letter at a time, using Crayolas or cutout letters, or I cut a card into a jigsaw puzzle and add a little between each click.

Another very simple idea is to print the title on a long slip of paper and to draw it slowly through the titler, using whatever background you desire. Read the title aloud as you pull it through, and the timing will be just right.


I took a panoramic view of a lake scene, using my homemade stage set.

I came to a swimming pool sequence, with shots of water and swimmers. I threw a royal blue beach towel over the back of a chair, so that the edge just touched the floor. I took a heavy mirror from the wall and placed it on the floor in front of the towel. Using a small block, I tilted the mirror slightly to-

[Continued on page 36]

Photographs by Tom Griberg, ACL

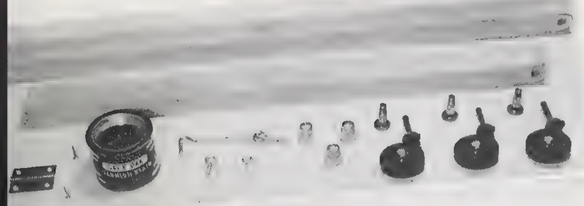


Fig. 1

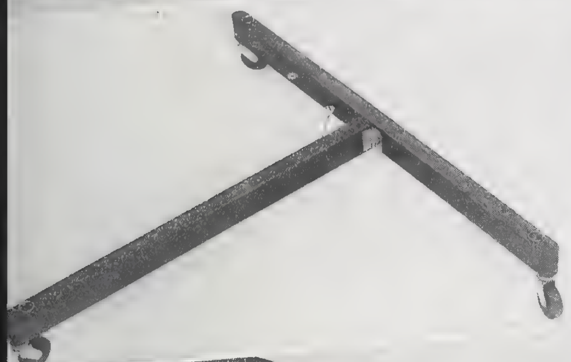


Fig. 2

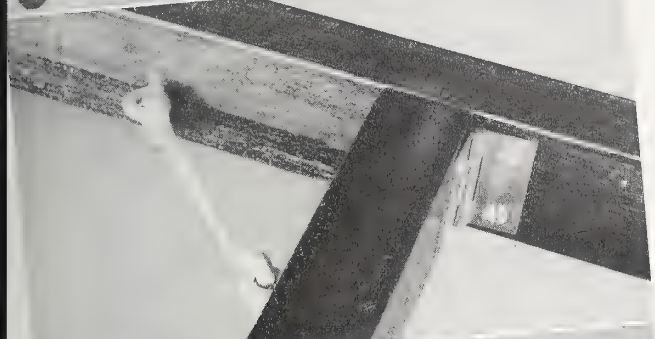


Fig. 3

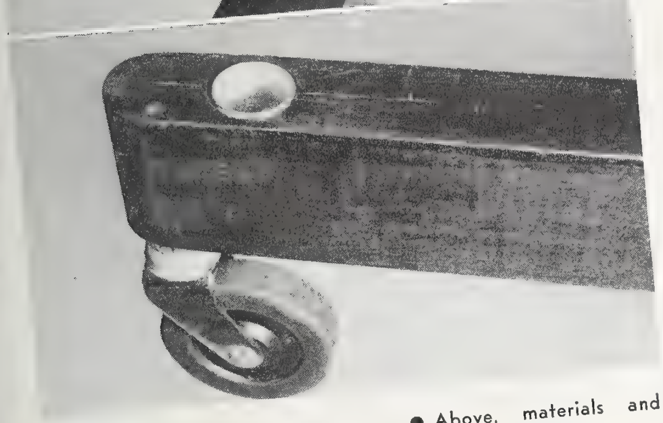
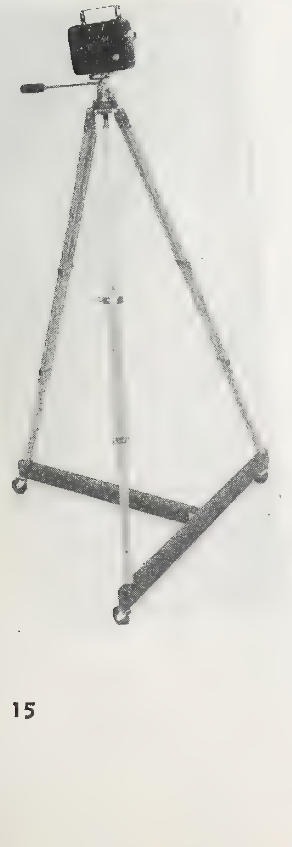


Fig. 4

● Above, materials and construction details for a homemade tripod dolly; at left, completed dolly in use.



# MAKE YOUR OWN DOLLY

## Specifications and ways to build a cine accessory

TOM GRIBERG, ACL

WHEN a shooting script in Hollywood calls for a trucking shot, a ponderous camera crane swings into action. When the amateur movie maker's script calls for a similar scene, he must usually resort to Sister's baby carriage or Brother's coaster wagon, to carry his camera.

Should the scenario in Hollywood demand a new camera viewpoint, the large wheeled camera dolly rolls smoothly into the new camera position. The amateur, on the other hand, must carry his camera to the new position and then must carefully reset the tripod legs.

But the amateur movie maker need not suffer these limitations. At a cost of less than a dollar for material and a few hours' work with simple tools, found in any home workshop, he can supply himself with a tripod dolly which, in addition to making trucking shots a simple matter, will allow him to roll the camera over any smooth, level surface, thereby giving him the flexibility of a hand held camera with the steadiness of a tripod. (See the illustration below, on this page.) Finally, when the day's filming is completed, the dolly can be folded to about the same size as that of a good tripod.

The body of the dolly is made from a five foot piece of one and an eighth by one and three quarter inch screen sash, which can be procured at any lumber yard. The remainder of the material can be found at the nearest five and ten cent store (Fig. 1).

The material list:

3 casters with large rubber wheels (not less than 2 in. in diameter).
3 metal sleeves for the casters.
3 No. 12 thimbles (optional).
1 1½ in. square hinge.
4 ⅞ in. flat head screws, to fit the hinge.
1 large screen door hook with screw eye.
1 extra screw eye.
1 small can varnish stain (optional).

From the five foot piece of screen sash, cut two pieces of wood. One should be exactly thirty inches and the other exactly twenty four and one quarter inches in length. For the sake of appearance, the two ends of the long piece and one end of the short piece can be rounded. The remaining end of the short piece, however, *must* be perfectly square.

Drill a hole, three quarters of an inch from each end of the long piece and three quarters of an inch from the rounded end of the short piece, to fit the caster sleeves (Fig. 1). Drill these holes on what is to be the bottom of the dolly. Then, one and a half inches from the same ends, drill three similar holes, fifteen sixteenths of an inch in diameter and one inch deep on the *top* side of the wood. These holes are to accommodate the tripod legs. If the dolly is to be varnished or painted, that job should be done at this point.

After the wooden parts have been painted, screw the hinge to one side of the square end of the short piece. Then screw the hinge to the center of one side of the thirty inch piece, to form a T (Fig. 3). Next, screw the screen door hook in position, to hold the leg of the T perfectly rigid when the dolly is in use (Fig. 3). The extra screw eye should be placed on the long piece, to serve as a place to which the hook can be attached when the dolly is folded.

Insert the three caster sleeves into their respective holes. Cement them in place if necessary. Slip the casters into their sleeves, and the tripod dolly is ready for use (Fig. 2). If desired, the holes which are to accommodate the

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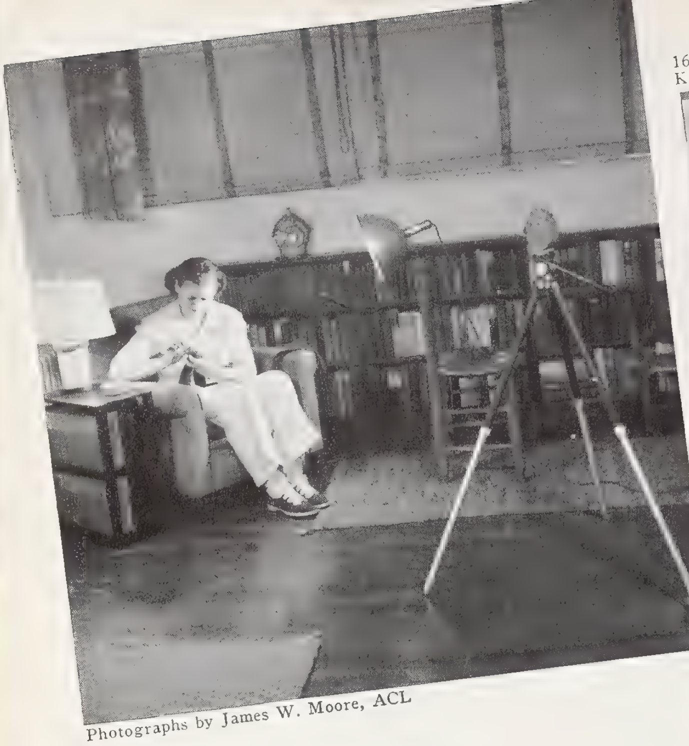
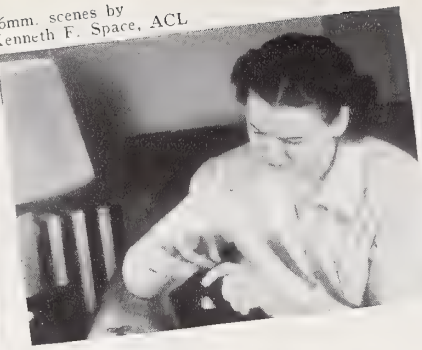


16mm. scenes by Kenneth F. Space, ACL



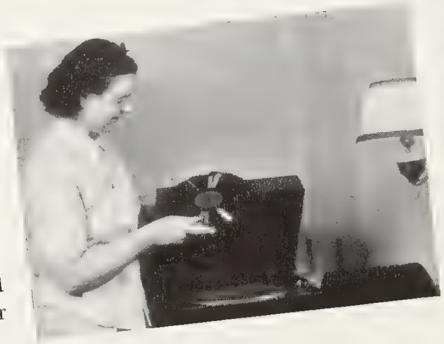
This, perhaps, is the simplest lighting setup for an indoor color closeup. A No. 1 flood bulb, placed in the table lamp, seems to provide the illumination for the shot, but the bulk of the light actually comes from the No. 1 flood bulb in the reflector, clamped to the back of the chair, which, of course, is outside the scene limits. The small picture is an enlargement from a 16mm. Kodachrome shot that was made with this setup.

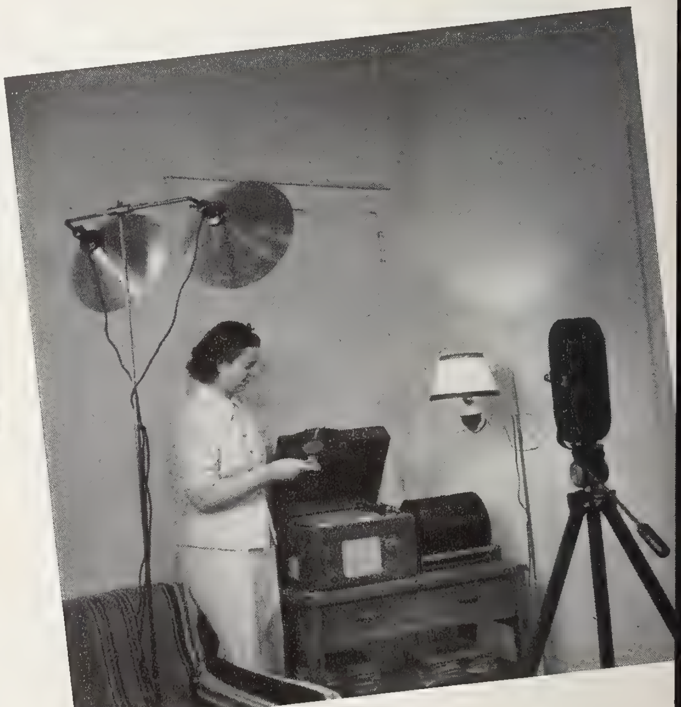
Photographs by James W. Moore, ACL

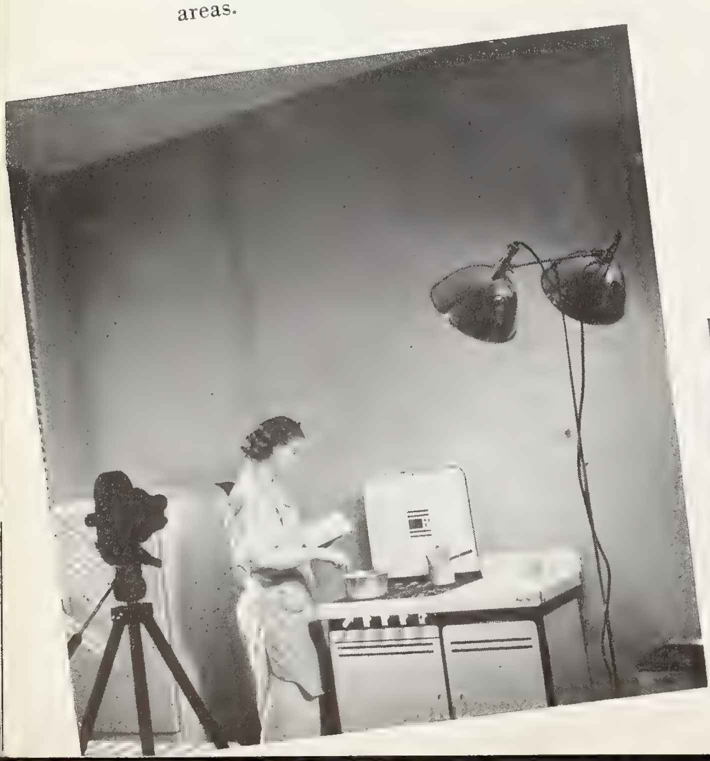
# HOME LIGHTING AND ITS RESULTS

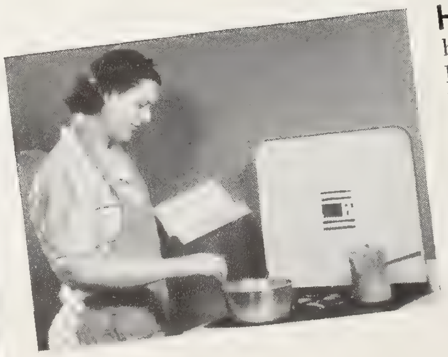
• These lighting setups were designed for the average home and the average cine equipment. Each setup is accompanied by a frame enlargement made from a Kodachrome scene that was filmed with camera and lights in the positions shown in the illustrations. Interior Kodachrome was used, of course, except in the case of the combination of daylight and blue flood bulbs. No scene was filmed at a diaphragm opening larger than *f*/3.5.

To light a semi closeup for color filming, an inexpensive, but efficient, twin reflector unit can be used. (See the illustration and frame enlargement at the right.) Each reflector is equipped with a No. 1 flood bulb, while the No. 1 bulb in the floor lamp adds naturalness to the scene. Note that the reflectors are tipped downward, so that they will illuminate darker as well as lighter areas.

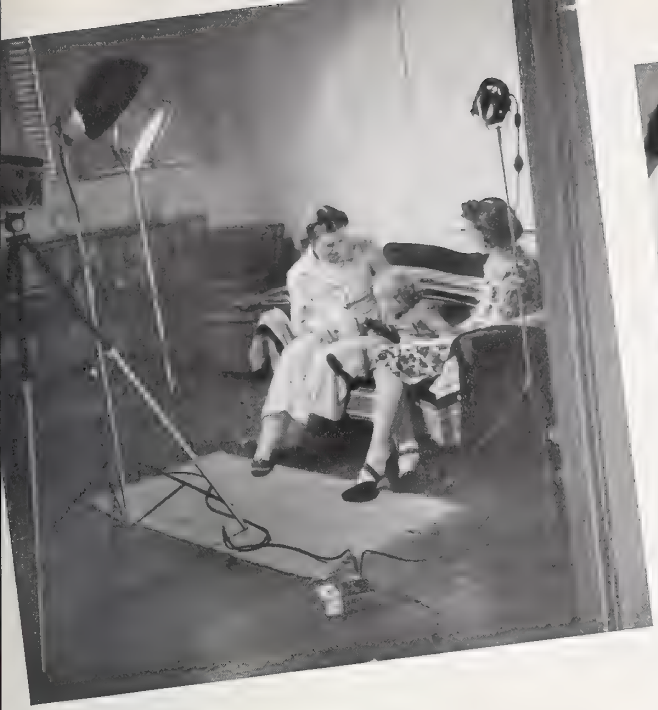






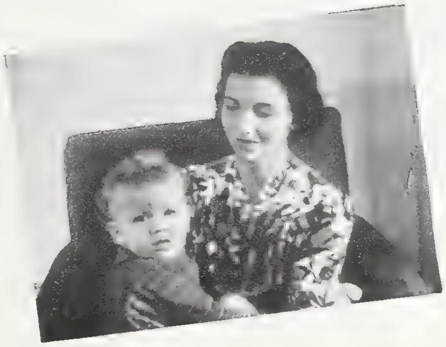


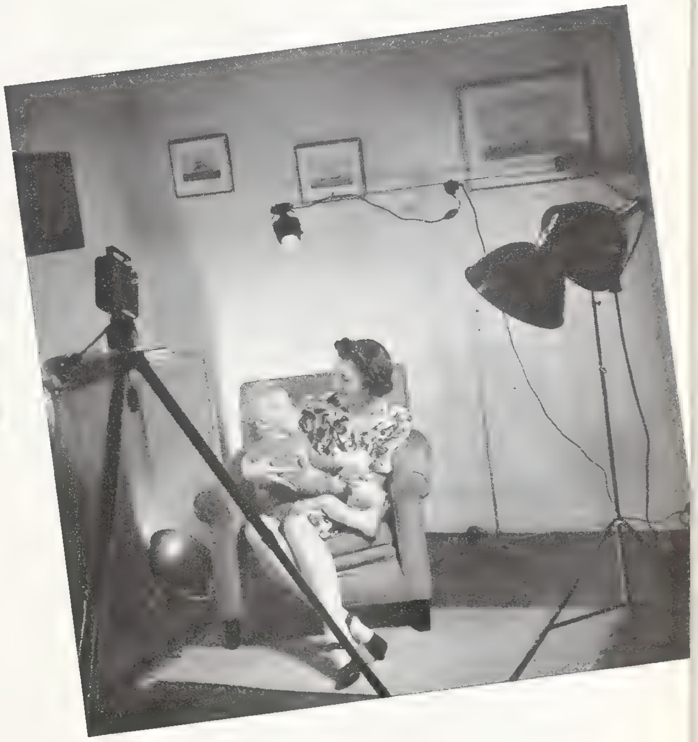
Here, at the left, a semi closeup is to be filmed with a combination of daylight and flood bulbs. The reflectors hold No. 2 daylight blue flood bulbs. and the camera was loaded with outdoor, or regular, Kodachrome. The combination produced the results shown in the frame enlargement. Note that the reflector unit is placed opposite the source of daylight, to illuminate the shadow side of the subject.



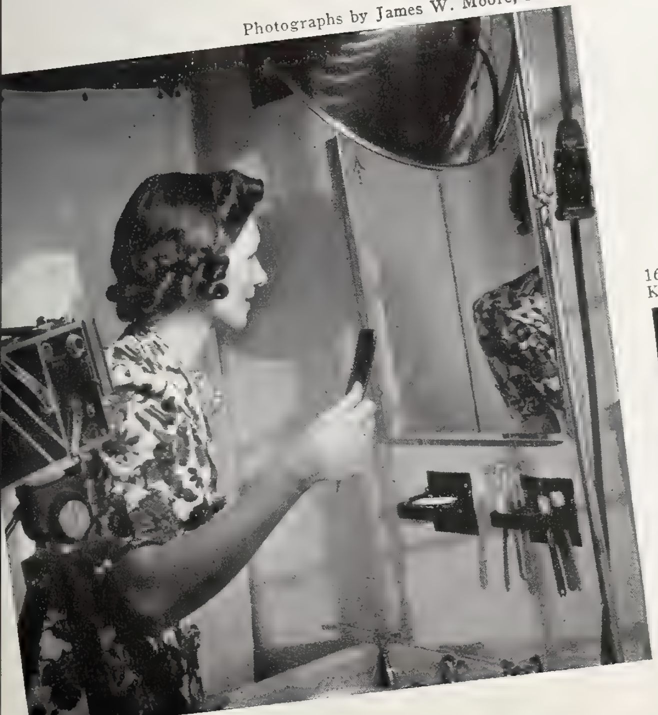
When two or more persons are to appear in a color scene, more illumination is required. Here, a No. 4 flood bulb was placed in the single reflector unit, and two No. 2 bulbs were placed in the double reflector unit. The spotlight on the stand was placed so that its illumination would accent the blonde hair of the child. When you are planning to use this much illumination, be sure to check the house fuses.

A more advanced type of lighting was used for this semi closeup. General illumination comes from two No. 2 flood bulbs in the double reflector unit, while the reflector on the floor, which contains a No. 1 bulb, lights the background. The spotlight, held by the portable boom, gives back lighting and accents the figures.

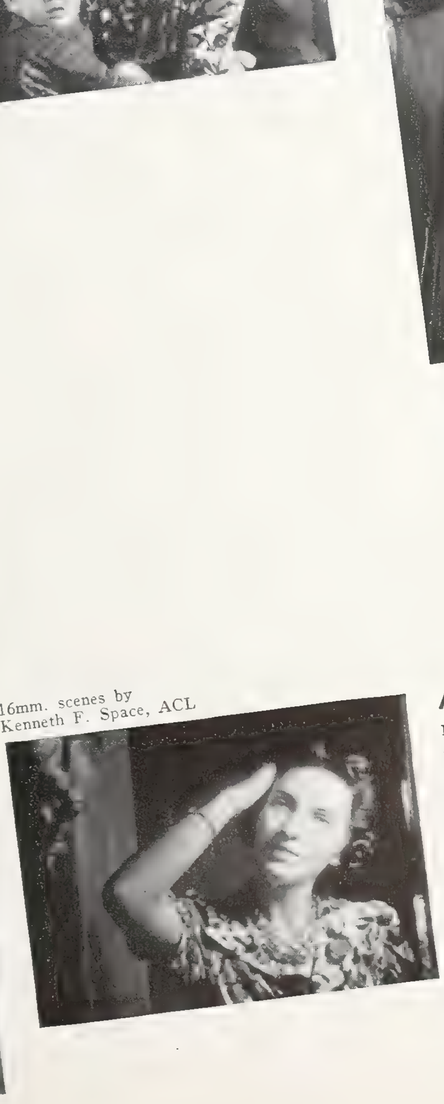




Photographs by James W. Moore, ACL



16mm. scenes by
Kenneth F. Space, ACL



A close shot of a subject reflected in a mirror is a favorite device of movie makers. The scene was lighted by one No. 2 flood bulb in a reflector, placed near the mirror, but directed toward the subject. In making such a shot, two precautions must be taken—the camera lens must be shaded from the direct light of the bulb and the focus must be set for the *total* of the distance from subject to mirror and from mirror to camera.

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes

GORDON L. HOUGH

• Frames from "Because Somebody Cares," produced by Willard Pictures.

35mm. scenes by Willard Pictures

### Willard's Latest

Willard Pictures, of New York City, have finished recently a 400 foot sound film of the Good Shepherd Home, in Allentown, Pa. Stressing the people in the Home, rather than the physical plant, the movie will be used within their organization and also will be distributed free of charge—see the *Free Films* page in this number, for complete details. Willard also filmed a trailer, which adds a direct appeal and which may be used with the film. The camera work was done by T. W. Willard, ACL; Robert T. Furman directed and wrote the script; and Lowell Thomas, ACL, is the narrator. The flash back method is used here; Mr. Thomas finishes his broadcast and turns to the audience, to tell them about the Good Shepherd Home.

### Camp Record

Dr. A. R. Lawrence filmed, in 250 feet of 8mm. Kodachrome, the thirty third annual summer camping trip of the Boys' Brigade, sponsored by the Pomona (Calif.) Pilgrim Congregational Church. A group of fifty five boys and four officers camped for a week in the newly opened King's Canyon National Park. Dr. Lawrence writes that the film aims to be "a valuable record of the boys and the camp, as well as entertainment for our church groups and organizations interested in boys' work." Although there are many scenic shots, Dr. Lawrence took care to emphasize the boys throughout the film.

### Film for Four A's

Under the title, *America and Advertising,* Time, Inc., through the facilities of the *March of Time,* produced a 35mm. sound film for the recent convention at Hot Springs, Va., of the Association of National Advertisers and the American Association of Advertising Agencies. The program consisted of the motion picture, interspersed with three or four brief speeches. Opening with scenes of the compact, small scale economy of the Old World, the film shows how the discovery and settling of America widened markets tremendously and necessitated world wide information of products. This was the task fulfilled by advertising, which has become one of the main factors in maintaining our high standard of living. After the war is over, the film points out, advertising must carry abroad the American way of life which is the envy of the world.

Many of the scenes were taken from the *March of Time's* library; some were shot expressly for the film, while some footage came from other commercial producers. Richard deRochemont wrote the script and edited the film, Charles Gilson did the new camera work and Westbrook Van Voorhis was the narrator.

### First CAVEA Meeting

At its first meeting of the school year, on October 18, the Connecticut Audio Visual Education Association gathered at Stafford High School, Stafford, Conn. The principal speaker was Paul D. Collier, State supervisor of secondary education, who gave an analysis of audio visual activities throughout the State, pleading for an increased film budget for schools. J. L. Senechal, of Stafford High School, spoke on program organization, and, in the afternoon, Dr. A. Croteau, of the University of Connecticut, gave a demonstration of broadcasting technique for language study.

### Highway Safety Film

S. Howe Williams, of Richmond, Va., has completed a 1200 foot, 16mm. sound film in Kodachrome for the Commonwealth of Virginia, Department of Motor Vehicles, called *The Virginia Trooper.* Describing the training of a State trooper and outlining his numerous duties on the highway, the movie pleads for cooperation of drivers and pedestrians alike. A railroad engineer, in his observance of safety measures and response

[Continued on page 36]

# HOW LIBRARIES USE MOVIES

F. G. Beach, ACL

Carola Gregor from Monkmeyer

• Films of manuscripts and rare books can be shown to visitors, to save use of the treasures themselves. Libraries also make films of their service to the public.

## Films serve book centers in variety of situations

GERALD D. McDONALD

OVER thirty years ago, before his community had a motion picture theatre, an enterprising librarian bought a projector and began to show films at schools and at club meetings. Since then, in isolated instances, the motion picture and the library have carried on a modest, hesitant flirtation. The most familiar evidence of the attachment has been in library exhibitions and in lists of outstanding films.

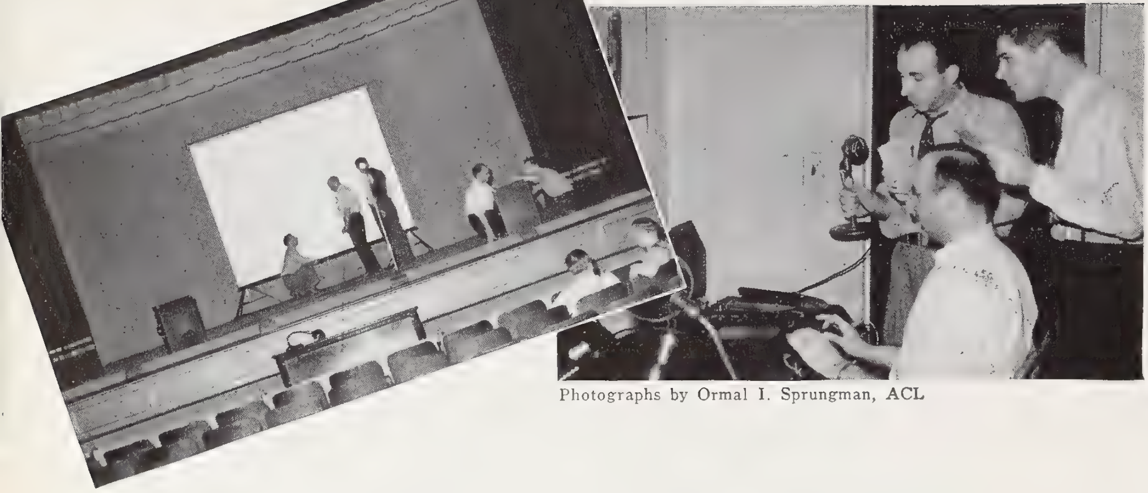
But a more significant development can be found in the increased interest shown by all types of libraries in non theatrical films. When educational films first began to appear in 16mm., and when the portable 16mm. projector became standard for classroom use, school libraries were occasionally—but not often—asked to take charge of films and equipment that were owned by the schools. Today, not only a considerable number of school libraries, but also two public libraries, one county library, one regional library and one State library, own films which they circulate much as they do books. Other libraries, in their adult education activities, have borrowed films or have assisted in planning film programs.

For the duration of the present war, public libraries in Great Britain have been lent 100 projectors by the Ministry of Information. Acting as community intelligence centers, they show the short films which have been made to inform and to strengthen the morale of the British people. In this country, a somewhat similar activity is under way. Several libraries are planning to show a series of educational and "documentary" films. These film forums, devoted to the subject, *What We Are Defending,* will serve as a basis for discussion and study of timely problems.

A library's ability to serve its community depends on how well people know what the library has to offer. Because of this necessity to tell its story, some libraries have produced films. Many of them have given a general picture of library service or have illustrated how to use the library. Others have attempted to win public support for better appropriations. It is not surprising that the first library films were made in California, but it is remarkable that this event happened as early as 1915. Since that time, and especially in the past two years, the library has lost its camera shyness.

So many libraries have made films that a skit was recently written, satirizing the library of tomorrow, when the applicant for a library position is no longer asked if she is trained in book service. She need not know how to read, for that matter, if she turns out to be "photogenic"!

An interesting library film, *Portrait of a Library,* was made in 1940 by the Montclair (N. J.) Public Library, on a grant from the Agnes Osborne Fund. This fund, to spread international understanding, was employed in the film to show people in other countries what an American public library is like and what sort of feeling a community has for its library. [Continued on page 31]



Photographs by Ormal I. Sprungman, ACL

• Left, arranging screen and amplifiers for Minneapolis Cine Club's Spring Show. Right, committee scoring film for presentation.

# A club shows its work

## How an amateur body gave large public screenings

ORMAL I. SPRUNGMAN, ACL

IF YOU think that planning a home movie screening for your friends is a time consuming and exacting job, how would you like to arrange a two hour, 16mm. program for a diversified downtown audience of more than 600 persons? It took efficient Spring Show committee members of the Minneapolis Cine Club just five months of hard work to "put across" their most recent 16mm. Movie Party, fourth in the series of annual affairs and probably best attended of any club party of its kind in the country.

Now, how does the local club, a stag organization of seventy five members, carry out its unique programming experiment without a hitch? The answer is perfect cooperation and coordination by delegation of definite tasks among the membership.

### Selecting Committees

In order to put the club's vicepresidents actively to work, the first vicepresident automatically becomes Spring Show chairman, and he names the heads of the various committees — film selection, editing, sound, projection, stage, publicity, tickets, finance, ushers and reception. The date and place of showing are designated well in advance.

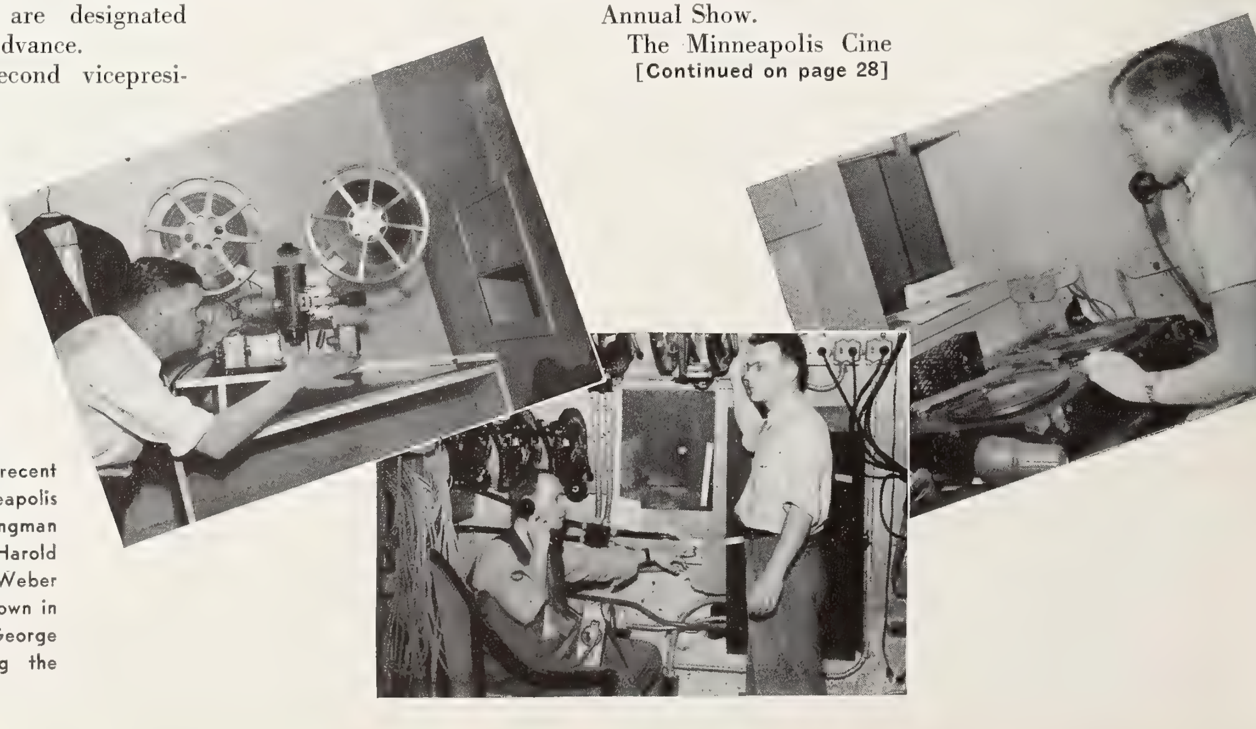
The second vicepresident, who customarily plans the club's monthly programs, utilizes his fellow workers as a film selection committee. Early in January, all film of merit that was screened before club meetings during preceding months is called in, and an appeal is made to others to produce "top notch" footage for possible use. Each member of the film selection committee personally sees a dozen or more members of the club in his search for the best available material.

### Choosing the Film

During the winter months, this group meets frequently to screen offerings, which are then either tentatively accepted or definitely rejected. No final judgment is passed until a month before the showing. Since the club's most active movie makers are usually entirely too well represented, every effort is made to include the work of lesser known members. Because of the large screen size (usually seven by nine or eight by ten feet), only 16mm. films are eligible. However, 8mm movie makers can participate, by using borrowed 16mm. equipment and by going out on special assignments. Last fall, the local club even put on its first exclusively 8mm. Annual Show.

The Minneapolis Cine

[Continued on page 28]



• Behind the scenes at recent Spring Show of Minneapolis Cine Club. Ralph Sprungman is at the projector; Harold Sandeen (left) and Bill Weber are stage electricians shown in the center picture and George Culbertson is operating the dual turntable.

• Members and guests of Wichita (Kans.) Amateur Movie Club on recent outing.

Mrs. Martin Lentz

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

**W.S.A.C. dines** Several hundred members and guests of the Washington Society of Amateur Cinematographers, ACL, gathered recently in the Studio of the Fairfax Hotel, for that group's annual dinner meeting. John T. Chedester, president, was in charge of the ceremonies, and he introduced William McConnell, ACL, and William J. Brown, ACL, as guests of honor from the Washington 8mm. Movie Club. Seen on the club's screen, following the dinner, were *Florida,* by Mr. Kelly of the 8mm. unit; *Chromatic Rhapsody,* from the League's Club Library; *Western Dream,* by T. A. Vlier, official projectionist for W.S.A.C. At a later regular meeting, the club heard from Richard C. Green, cinematographer for *The March of Time;* from Marion Belknap, on *Exposure of Kodachrome by Indirect Lighting;* and saw *Florida, Fountain of Youth,* by Edward Cross.

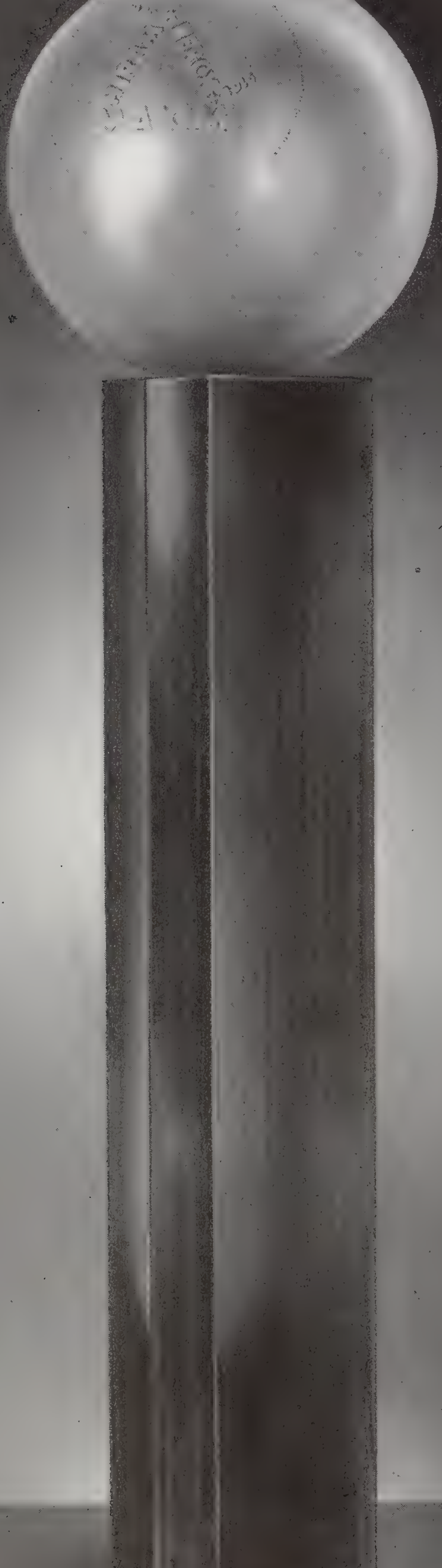
**Albany awards** Fourteen films were entered by members of the Amateur Motion Picture Society, ACL, of Albany, N. Y., in that group's recent first annual contest, with awards going to the first seven place winners. These were, in order: *Good Old Summertime,* by Arthur O'Keefe; *Gift For The Graduate,* by John Ronan, ACL; *New York World's Fair,* by Dr. Irving Vics; *Highlights of 1941,* by H. Morgan Gates, ACL; *Trip Around New York,* by James Foley; *Snapshots,* by Jack Taylor, and *Heaven Protect The Working Girl,* by Arthur Kemnitzer, tied. The contest was judged by the consulting staff of the Amateur Cinema League. Members of the Albany club have heard the first two lectures of a winter series planned for the group—*Light and Lenses,* by Dr. Vics, and *Sound For Your Films,* by Carl Mattison, of Station WOKO-WABY.

**New York entertains** Members and guests of the Metropolitan Motion Picture Club, in New York City, met the week before Christmas at the city's Master Institute Theatre, for a holiday program of outstanding film fare. Seen on the club's screen were *If You Went To The Fair,* by Kenneth F. Space, ACL, the League's technical consultant; *Sternwheeler Odyssey,* by Sidney Moritz, ACL; *Pinch Hitter,* by C. J. Carbonaro, ACL; *Wolf Bait,* a novelty employing both stage and screen, directed by George A. Ward; *Eclipse Over Peru,* by Charles Coles, ACL, and Robert M. Coles, ACL; *A Christmas Fantasy,* by Leo J. Heffernan, ACL; *Western Wild Life,* by Frank E. Gunnell, ACL.

**Tulsa contest** The Tulsa Am-Mo Club, meeting in new quarters at the East Side Public Library, screened the award winning films of the group's recent annual contest, concluded in November. First prize and a gold engraved trophy went to R. C. [Continued on page 39]

• The fifth annual picnic of the Los Angeles 8mm. Club at Griffith Park in Los Angeles.

James B. Ridge



# *Cong*

. . . to the makers of the "Ten Best," and to those who rec
Honorable Mention—congratulations on the successful
clusion of the 1941 contest of *Movie Makers Ten*
*Non-Theatrical Films.*

In the belief that readers will be interested in learni
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the following listing has been prepared. Eastman ca
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on Kodachrome Film.

*Congratulations–*

### THE HIRAM PERCY MAXIM MEMORIAL AWARD

"Hail, British Columbia!"
Mr. Leo J. Heffernan
New York City
***16-mm. Kodachrome***

■

### TEN BEST—GENERAL CLASS

"Auntie in Moccasins"
Mr. Joseph J. Harley
Tenafly, N. J.
***8-mm. Kodachrome***

■

"Christmas at Our Hou
Mrs. Olaf N. Olsen
St. Paul, Minn.
***16-mm. Kodachrome***

"Desert Life"
Mr. Henry E. Hird
Ridgewood, N. J.
***16-mm. Kodachrome***

■

"Down Mexico Way"
Mr. Frank E. Gunnell
West New Brighton, N.
***16-mm. Kodachrome***

■

"Linda"
Mr. Richard D. Fuller
Milwaukee, Wisc.
***16-mm. Kodachrome***

■

**EASTMAN**

# ratulations..

"South of Honolulu"
Mr. Dan Billman, Jr.
Minneapolis, Minn.
***16-mm. Kodachrome***

"The Ackley Lower Impression Technic"
Mr. Harry Coleman
Brooklyn, N. Y.
***16-mm. Kodachrome***

**TEN BEST—SPECIAL CLASS**

"Behind the Bale"
Mr. Paul Thompson
Yakima, Wash.
***16-mm. Kodachrome***

"Blossom Forth the Fruit"
Mr. William R. Hutchinson
Newburgh, N. Y.
***16-mm. Kodachrome***

**HONORABLE MENTION GENERAL CLASS**

"Brookside"
Mr. Robert P. Kehoe
New York City
***16-mm. Kodachrome***

"Flowering Byways"
Mr. Ernest Kremer
Flushing, N. Y.
***8-mm. Kodachrome***

"Hummingbird"
Dr. Richard Cassell
Los Angeles, Calif.
***16-mm. Kodachrome***

"Madame Hummer at Home"
Mrs. Warner Seely
Cleveland, Ohio
***16-mm. Kodachrome***

"Magic Mush"
Mr. Eric M. Unmack
San Francisco, Calif.
***8-mm. Kodachrome***

"Peer Gynt"
Mr. David Bradley
Winnetka, Ill.
***16-mm. Ciné-Kodak Super-X***

"That All the Earth May Know"
Mr. C. Manley DeBevoise
Little Neck, N. Y.
***16-mm. Kodachrome***

"The Black Rider"
Mr. Louis McMahon
Passaic, N. J.
***16-mm. Panchromatic***

"The Riders of the Pecos"
Mr. E. M. Barnard
Kansas City, Mo.
***16-mm. Kodachrome***

"Western Wild Life"
Mr. Frank E. Gunnell
West New Brighton, N. Y.
***16-mm. Kodachrome***

"Where the Americas Meet"
Esther and Morton H. Read
Springfield, Mass.
***16-mm. Kodachrome***

**HONORABLE MENTION SPECIAL CLASS**

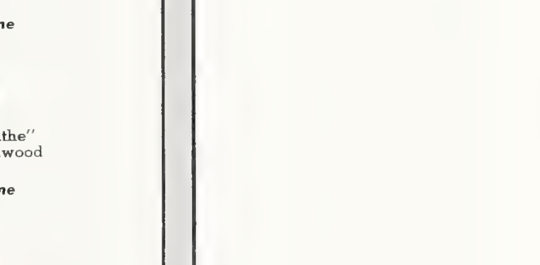
"Education for Life"
Harmon Foundation
New York City
***16-mm. Kodachrome***

"Let Your Body Breathe"
Mr. Kendall T. Greenwood
Sanford, Maine
***16-mm. Kodachrome***

"Song of a City"
Mr. John Flory
Cleveland, Ohio
***16-mm. Kodachrome***

"Unsung Heroes"
The Calvin Company
Kansas City, Mo.
***16-mm. Kodachrome***

**YOU, perhaps, do not make movies to enter in national or international movie contests. The sole judges of your films may be your family and your friends. And here, again, movies more frequently win acclaim when they are made with Ciné-Kodak, on ever-dependable, always-uniform Ciné-Kodak Films—Kodachrome or Panchromatic.**



**THE WINNING FILMS**

**Kodachrome—regular for daylight use, and "Type A" for Photoflood filming—was the choice of almost all "Ten Best" winners . . . is the choice of almost all movie makers.**

**AK COMPANY, Rochester, N. Y.**

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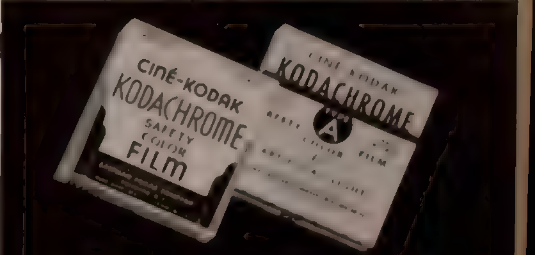

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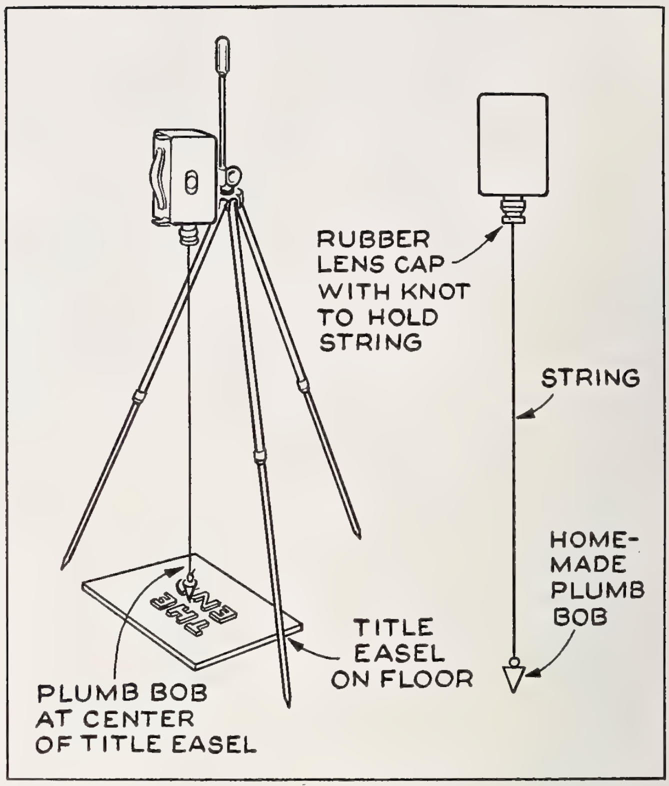
## EASTMAN DAK COMPANY, Rochester, N. Y.

# The Clinic

Technical comment and timely topics for the amateur


RUBBER LENS CAP WITH KNOT TO HOLD STRING
STRING
HOME-MADE PLUMB BOB
THE END
TITLE EASEL ON FLOOR
PLUMB BOB AT CENTER OF TITLE EASEL

Simple method of centering vertical titles

KENNETH F. SPACE, ACL

**Reflector aid** While one thinks of using reflectors particularly in the summer, there is no reason why they should not be used at any season of the year. In winter, snow acts as a reflector; but, in many sections of the country, there is not enough snow so that the movie maker can depend upon this aid.

The only difficulty in the use of a reflector, once one has carried it to the scene, is the delay that one may encounter in "aiming" it or placing it so that it will reflect light toward the subject. However, a handy and inexpensive device, consisting of a small metal mirror and a length of cord, can be used as a sighting aid. The mirror is suspended upon the surface of the reflector by the string, which is held in the hand, as shown in the illustration below. The mirror will reflect a brilliant spot of light upon the subject when the reflector is properly placed. One can manipulate the reflector until this spot is centered upon the subject. Then the mirror can be withdrawn by the cord, leaving the reflector correctly placed for full efficiency.

Bright spot from mirror makes it easier to place reflector

C. J. Carbonaro, ACL

**To center titles** Ralph C. Crosley, ACL, has sent us the idea for a very clever "gadget" to assist a movie maker in centering titles made from a vertical camera position.

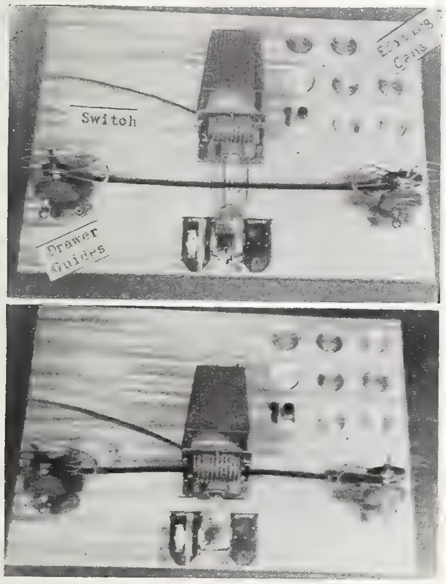
He writes, "Recently, when I had some block letter titles to make, I improvised a plumb bob and line to center the titles. I punched a small hole in the exact center of a rubber lens cap and through this hole I ran a length of string to the upper end of which a knot was tied, to secure it to the cap. A homemade bob was tied to the lower end. The bob was made by pouring one inch of sealing wax into a cone shaped paper drinking cup. Before the wax hardened, a hairpin was set in the center, to make an eye to which the string was attached. When the camera is set up with its base exactly perpendicular to the floor, and the lens cap is placed over the lens, the point of the bob will indicate the center of the area that will be included in the field."

**Lens turret advice** We have recently noted that a good many vacation films have scenes in which the end of a telephoto lens on a turret was accidentally included. Most camera manufacturers publish charts which show what combination of lenses can be used without causing this trouble, and those who do not issue such charts can tell you on request. There are involved mathematical ways of finding this information out for yourself, but the most simple method of which we know is to extend each lens on a turret to its utmost length and to place each lens in filming position, in turn, to focus it and to make a test shot. The series of short test shots should be made of some plain object, so that any intrusion of a neighboring lens can be seen easily. We should add the suggestion that a test shot be made in each case with a *filter on each lens.*

## Sliding viewer

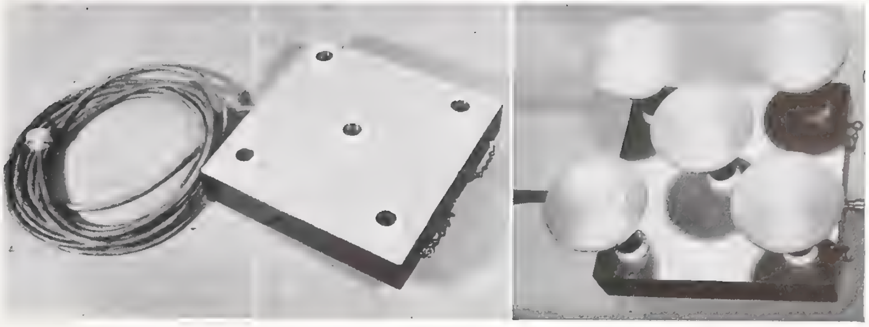
Ralph C. Crosley, ACL, has given us a very simple solution to a problem that, we feel sure, has vexed numerous movie makers.

Mr. Crosley explains, "These photographs will show you how I remodeled my film editor, to make it more suitable for my particular needs. As the viewer was in the direct path of the film and thus hindered rewinding, I conceived the idea of mounting my viewer on metal drawer guides (see your local hardware dealer). One half of the pair of guides is mortised into an eighteen by twenty four inch plywood base, as shown below. The idea is, of course, to slide the viewer back out of the way when one is rewinding. The rewinds are about eighteen inches apart.



Viewer slides to clear the rewind

"The film cement bottle, also being mortised into the board, cannot turn over and spill." Mr. Crosley also changed his viewer to accommodate a toggle switch, but we do not advise construction which might, in any way, reduce the trade in value of equipment—although we do not doubt that this addition has been an added convenience for its owner.



Flood lighting unit easily made with mushroom bulbs

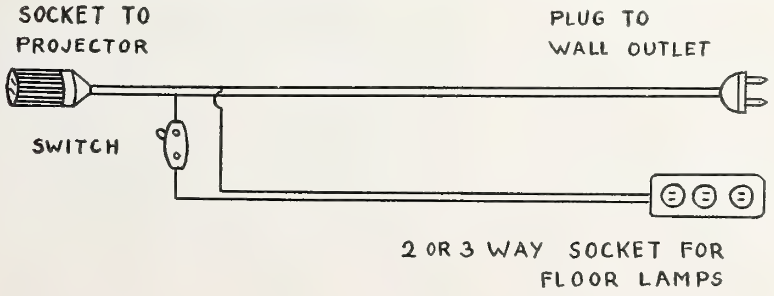
## Compact lighting unit

The problem of portability in lighting equipment is very neatly solved by Frederick G. Beach, ACL, as is shown in the photographs above. Mr. Beach explains, "While casting about for some powerful light source that would be small enough in bulk and weight so that it could be carried easily, I hit upon the idea of mounting five porcelain sockets in a small box and using the mushroom type of flood bulbs which incorporate a reflector. The box was made of plywood, and the top was fitted with the five sockets, as shown here. They were wired to a single cable, twenty five feet in length. The box may be suspended by a small chain, or it may be supported by special clamps which will fit an ordinary light stand. In some instances, it is convenient to hang the light unit from a picture molding or from an overhead beam. To add a refinement, one could screw flexible sockets into the porcelain receptacles and, into these sockets, he could place the flood bulbs." The lid on the shallow box protects the wiring. The sides of the box are painted black and the top is coated with silver paint, so that it will serve as a reflector if the unit is used with plain bulbs.

## Light switch

We are indebted to Robert Shull, ACL, for an interesting "gadget" by which the room lights can be switched off as the projector light is turned on, or vice versa. It is illustrated below. Mr. Shull says, "At the beginning of a screening, there always was some confusion in getting some person to turn the lights off at just the right time. This device gives the projectionist complete control over room lights, and the switch is near the projector. This outfit can easily be carried in a projector case when you are going to give a show outside your home."

Device to switch off room lights as projector is turned on



## Lens adjustments

In these days when we cannot always get just the lenses that we may want for our cameras, a word of warning may be sounded. If you purchase a lens that is not designed for your particular camera or if it is not offered by the same manufacturer, you should write to the camera manufacturer beforehand, if possible, and inquire if the proposed objective will fit your particular camera. If you do not have time to make this inquiry, you should at least send the lens and the camera to the factory, so that they may be adjusted properly. You may spoil some footage and perhaps may damage your camera or lens, by trying to force an adjustment or by putting a lens improperly into place.

## Moving title backgrounds

While the methods of obtaining moving backgrounds for titles seem to be pretty well known, we are quite often asked how one can use scenes for title backgrounds which have already been filmed and processed. Laird S. Goldsborough, ACL, does it in this way: "I set up my camera at a distance of three feet from a regular glass beaded screen, on which the scene is projected at about twenty four frames a second. My lens is set at *f*/1.4 (with Kodachrome) and the camera operates at the regular speed of sixteen frames a second. With a 750 watt lamp in the projector, the results are excellent.

"The film in the camera has been previously exposed to the titles, which were lettered in white on a piece of black paper. The film was then rewound for the background shooting.

"The obvious advantage of this system is that, after one has made a Kodachrome film on tour or in other circumstances under which it is impractical to shoot a title, one can, at home and at leisure, superimpose titles on the Kodachrome scenes that have been taken in the field."

Mr. Goldsborough uses Kodachrome

[Continued on page 35]

# NEWS OF THE INDUSTRY

• Roosevelt's war message to Congress preceding declaration of war on Japan, a scene in "Japs Bomb U.S.A." Castle release.

## Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

**Timely war film** Directly following America's formal entrance into war in the Pacific comes a prompt announcement from Castle Films, of a special January news release under the title, *Japs Bomb U.S.A.*

Subject to restrictions of military regulation, this remarkable film will consist of the outstanding news camera coverage of today's world shattering events near both shores of the Pacific, on the broad expanse of the ocean itself and on the important island tactical bases that dot its surface.

This new film brings the number of Castle war movies to sixteen, comprising an important motion picture chronicle from the inception of hostilities five years ago, when Japan first invaded China, down through each tragic chapter in the dark years that followed.

• New 8mm. reel of translucent plastic made by American Molded Products Corp.

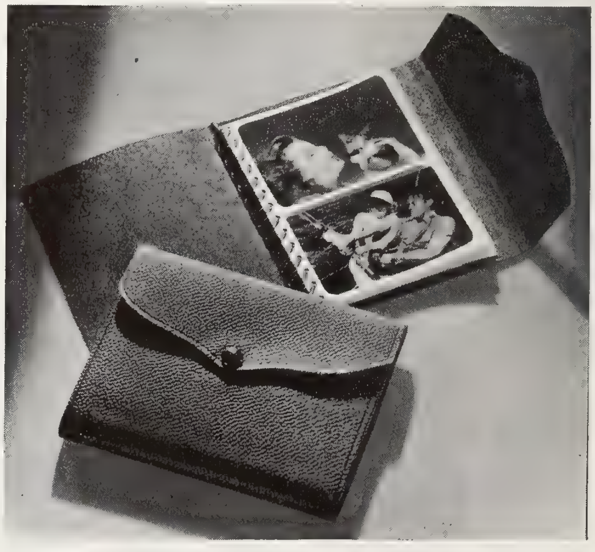
The new film will be available on 8mm. silent and 16mm. sound and silent, at regular Castle prices. Complete information of this and other Castle films may be had from the firm, at 30 Rockefeller Plaza, New York City.

**Filmosound reduces** Although prices are increasing, it is interesting to note that the rapid development of the field served by the Filmosound library has brought about reductions in rental rates on over 200 recreational feature films. Filmosound's list of authentic Alpine Ski films, single reelers with musical background, is being expanded.

New single reel films in color have been made available, too. These reels are released under the general heading, *Our Colorful World*, and comprise natural history, scenic and topical subjects. The new Filmosound Library Catalogs describe 3000 films and can be obtained on application to Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

**Plastic reel** A new 8mm. projection reel, completely fabricated of translucent plastic, has been introduced to the movie public. Much lighter than metal, and silent in operation, the new reel seems to fulfill its function perfectly in rewinding and projection. One of its translucent arms carries an etched footage scale. The reel is available in the 200 foot, 8mm. size at forty cents, in the 300 foot size at fifty cents. Manufacturers are American Molded Products Corporation, 1751 Honore Street, Chicago.

**Infrared bulb** A new form of infrared ruby drying bulb has been announced by Wabash Photolamp Corporation, Brooklyn, N. Y. Designed for studio and darkroom use in which speed is essential, the lamp generates infrared rays which are converted to penetrating heat as soon as they strike film or paper. The new Ruby Heat Lamp has many applications of this kind, and it is available in the 250 watt size, [Continued on page 42]



• Kodak Minicolor Pocket Case for color prints made from Kodachrome originals.

# FILMS YOU'LL WANT TO SHOW

## Non theatrical movie offerings for substandard projection

■ *Small Town Boy*, 16mm. sound on film, running time, sixty three minutes, is a clever comedy of small town life, released by Post Pictures Corporation, 723 Seventh Avenue, New York City. What would you do if you found a thousand dollar bill and could not locate the owner? That is what happened to the hero of this story, and his luck has a very surprising final result.

■ *Vegetative Plant Propagation*, two reels, 16mm. silent, is offered by the Teaching Films Division of the Eastman Kodak Company, Rochester, N. Y. This film illustrates the techniques used in various types of plant propagation, based on scientific research. Full screen closeups bring out the various steps. The subject is treated in two reels, each illustrating definite operations in the art of plant propagation.

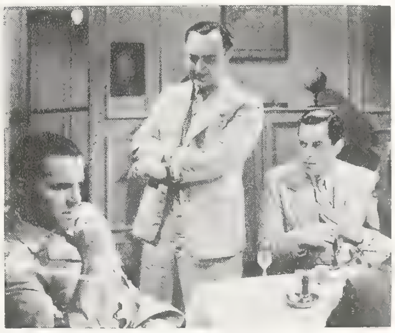
■ *Bowling Aces*, one reel, 8mm. and 16mm. silent and 16mm. sound, is produced and offered for outright sale by Castle Films, Inc., 30 Rockefeller Plaza, New York City. This interesting film covers thoroughly the sport that enlists the participation of twenty million Americans, men and women and boys and girls. Demonstrations of form, grip, footwork, arm and wrist work are shown by Joe Falcaro, undefeated world's match champion. Amazing trick shots are also illustrated.

■ *Orphans of the North*, six reels, 16mm. sound on film, running time, about seventy minutes, is an authentic feature film, produced in the arctic by Norman Dawn and released for sale or rental by Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago. The story is of a little girl, lost in the northern wilds and finally rescued. The native cast and the atmosphere of northern wild life contribute to the presentation of a thrilling subject.

■ *52nd Street*, 16mm. sound on film, running time, eighty minutes, is a lively musical feature, starring Kenny Baker, Ian Hunter and Pat Patterson. It has a number of hit songs and a plot which is motivated by the hectic occurrences which are reputed to be the normal thing in night clubs along this particular thoroughfare. It is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City.

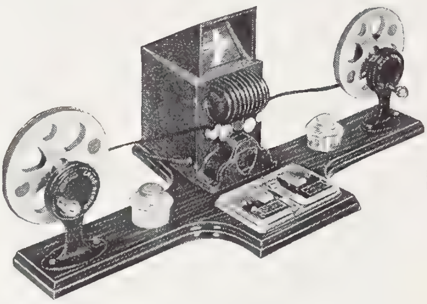
■ *America's War for Free Men*, 16mm. silent and sound, 8mm. silent, one reel, is released by Official Films, Inc., 330 West 42nd Street, New York City, for outright sale. This film, the first of a series to be planned as a cinematic interpretation of current history for the home screen, outlines important high lights in the present struggle throughout the world. Events leading up to the Far Eastern crisis are depicted.

■ *Peck's Bad Boy*, 16mm. sound on film, running time, seventy minutes, distributed by Nu-Art Films, Inc., 145 West 45th Street, New York City, is a vital, human story of a motherless boy who battles to hold the affections of his father against the plottings of a scheming aunt.



■ *Pirate of the Seven Seas*, 16mm. sound on film, running time, sixty min-

The Ideal Gift



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utes, is an adventure film, built around the activities of the captain of a tramp steamer, engaged in pearl smuggling across the China Sea. Piracy, mutiny and other troubles threaten, but the plot is finally resolved in an exciting denouement. Distribution is by W. O. Gutlohn, Inc., 25 West 45th Street, New York City.

## Filming swift skis

(Continued from page 13)

slope and to catch the thrill of the turn toward you and the rasp of the skis as they twist away again.

Slaloms are good for action, too, combining the advantage of the color of the flags with the advantage that the movie maker will know just exactly where the boys are going—or, anyway, where they want to go. Furthermore, these events are mostly in open country, and they generally offer camera positions made to order. For instance, you probably can get directly below two flags between which the racers are scheduled to pass and beyond which they will turn sharply. Then you can frame the shot with the flags and film the skiers as they jump or pole turn. You can then follow them down the rest of the course with an easy "pan" of the camera.

### Snow Scenes

Frame snow shots with laden branches; filter them for a black sky. Try tilting from a view of a skier on the trail to an upward shot through icicle covered trees—but don't "pan." "Panning" is beginners' technique, for one thing, and, for another, your exposures will change radically during a "pan," from bare slope to wooded section and back to the glare of a barren hillside. Snow, like sand, will boost your light value and, like water, may give you bad reflections and light flares, particularly when it is crusted or windswept.

Look for scenes of snow bent trees that sometimes assume monster forms. Wait for the winds that send loose snow swirling over the top of a rise, possibly back lighted by a low sun. Silhouette your skiers climbing a ridge or sliding slowly homeward, directly in front of the setting sun. These are the scenes that swell the throat; they are the shots that make a film great and they are worth planning for.

### Human Interest

In general, human interest concerns people and the usual, or unusual, *human* things that they do. It is certainly human, on skis, to spill. It is equally human, after a long successful slide down a steep hill, to grin victoriously from ear to ear. Get that grin. Also get a face appearing out of a snowdrift. Both are good for a laugh in any reel. And, while we are on the subject of smiles, why not give your audience a glimpse of that long red underwear peeping out from Sally's sleeve, or why not show Johnny hurriedly brushing himself off as he looks anxiously around to discover who watched him take that "header"?

Human interest also implies plenty of closeups. If your audiences are interested in ski practices, picture the waxing business, the adjustment of the harness, the grasp of the pole. If the occasion is preceded by travel, try for a few scenes en route to the slopes. If your shots concern a meet, make sure to include the finish flag, the timer, the cheering crowd.

Think of the interesting incidentals of this sport. Generally, it is cold, and coffee is not too far away. A closeup of stamping feet or slapping arms will give plenty of justification for a scene of people clustered around the steaming coffee pot. Sometimes there are children practicing on the slopes; they are always good for a few shots. Perhaps you have a ski tow—get a downward shot from the top, showing the line of skiers hanging to the rope. Maybe there is a ski lift; turn around and show your companion dangling his legs high above the vanishing valley.

Another thing about ski lifts—they are perfect dollies. Aim ahead at a forty five degree angle and watch the mountain rise slowly higher and higher. Point the camera backward, and the houses will grow smaller and smaller, black specks in a mighty white vista. You can transfer your thrills with shots like that, but remember—you must have variety. Scenic views are all right if they are spliced with action shots, and both are better if they are spiced with human interest. Lowell Thomas says the Cro-Magnon had it—why not you?

## A club shows its work

(Continued from page 20)

Club screening follows the pattern of the theatrical movie house, with newsreel, short subjects, comedy and longer features. The two hour program is broken up into two 1600 foot reels, the first containing the newsreel and short subjects, while the second holds the feature films — occasionally a photoplay and the prize films of the year.

### Planning the Program

To speed selection of films, two projectors are used to throw separate features on the right and left half of a large screen. Thus it is possible to judge individual offerings simultaneously.

Films that are eligible for the newsreel section must have either timeliness or unusual interest or both. This section may be called, *News Highlights of the Year*, or *Newsettes of Other Years*, or *News—Only Yesterday*. Here, close editing is essential, and no scenes are included which might slow the tempo. Not more than a dozen newsreel items are included, and each is separately subtitled with an appropriate double exposed background.

Longer strips of 100 feet or less fall under such headings as *Featurettes from Everyland*, or *Feature, Fact and Fancy*, or *Sports—In Action*. Each has an individual main title, coupled with the filmer's credit line.

Featurettes may cover almost any subject—farm life, mountain flowers, houseboating, *lei* making, Indian powwows, Western roundups, canoeing, cruising, motor camping, bird studies, baby scenes, State fair thrillers, "aquatennial" parades, wrestling and even deer hunts. In some cases, these "quickies" are only sequences—segments of full length features, which, because of lack of time, cannot run in their entirety. Here, also, a comedy might be introduced as a lively method of closing Reel One.

Two or three travelogs are usually included in Reel Two, and a comedy short, such as a sound synchronized "barber shop" harmony opus, is desirable to break up the more serious stuff. The result is a well balanced cine menu of proper length. Included in a recent Spring Show were the three prize winning films of the year, the midway intermission between reels offering an opportunity for the presentation of special trophies.

### Variety Adds Spice

Final editing and titling are not done until all acceptable films are scheduled, smoothed out and cut to proper length. While a main introductory title, backed by a fanfare recording, usually opens the local club's evening show, last year, for variation, a shot of a special Telesign greeting was used. The sign was flashed from the top of the Foshay Tower, a thirty two story building in Minneapolis, and it was filmed with three cameras, each of which was equipped with a lens of different focal length. The best shot was accepted and was cut into the film.

Shooting was done at night, through an open window located high above city streets, and the cameraman exposed one frame at a time as each letter in the Telesign greeting flashed across the sky.

The club's 1940 Movie Party opener featured a fanfare during the Telesign introduction, while the initial newsreel scenes — a colorful downtown parade filmed in Kodachrome — was synchronized to the lilt of marching music. In fact, the addition of sound and music made the footage more impressive than was the real thing.

The 1941 introduction was made up of a montage of widely varied short

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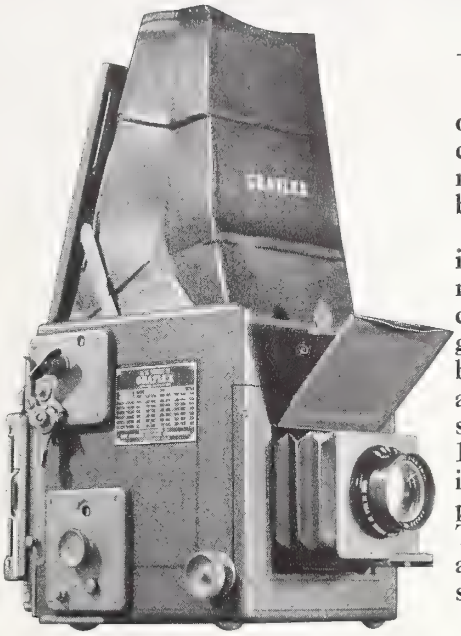

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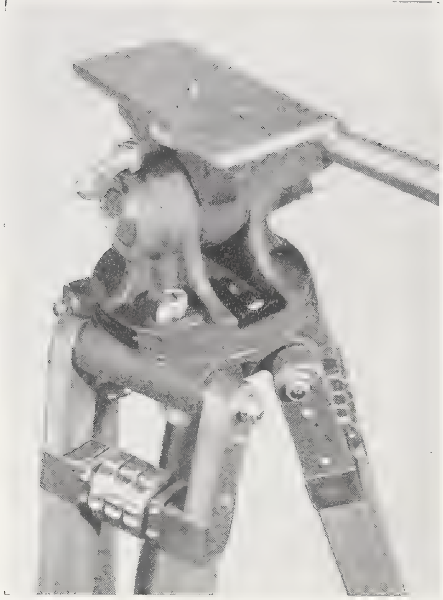

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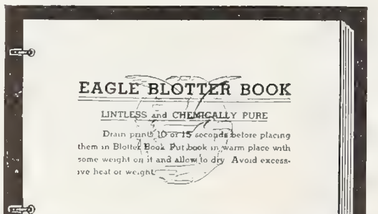
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scenes with a spoken commentary, handled by a member who is a professional radio announcer.

Calliope tunes provided the background for a clowning sequence, which featured America's Number One Funny Man — Felix Adler. Screaming sirens, the crackle of flames and the hiss of water gave downtown fire and smoke scenes a natural effect, while a perfectly synchronized sound disc of a crashing wall fitted in nicely with the wrecking of a giant radio tower.

Natural homemade sounds were also used before a microphone during the projection from the booth. The thumpety thump of horses' hoofs on turf was reproduced by chest pounding, while the sharp sounds of pavement trotting were created by clapping a metal cover over an empty jar. Some wheat harvesting scenes almost had the experts "stumped," but the metallic noise of the harvesting machinery was recreated by twirling a stick inside a lopsided tin can, while rhythmic background sounds were obtained from a record of a river packet.

A few days before the show, a terrific blaze gutted a downtown furniture store. Although two apartment fires had already been scheduled for the newsreel section, a pair of local cine clubbers covered the new fire from roof top and ground level. Rushed away for speedy processing, the films were returned and were cut into the final footage only an hour before Movie Party guests had begun to assemble.

### Filming Tricks Exposed

In one flower featurette, a movie maker revealed why it is better to look up at flowers than to look down at them. He used a low camera viewpoint and shot upward, to include distant landscapes and out of focus mountains for greater depth and contrast.

In a canoeing short, the cameraman showed a boat carrier starting over the portage in fast motion at eight frames a second. He took the finish in slow motion at sixty four frames, to give a ludicrous effect.

An attempt at close synchronization was made by one producer who arranged settings to fit a recording of *Three Little Fishies*. Each change in musical mood was timed with a stop watch; then a large aquarium was selected, with three goldfish as inmates, bobbing in amongst seaweeds and sandy shoals. Painted sea views were mounted behind the glass, and the whole was lighted, to give the impression of an underwater scene.

Both the mama fish and the big bad whale (or was it a shark?) were introduced in the scenes where they were necessary, by an operator who manipulated celluloid fish from above. For the "over the dam" sequence, a small stream and midget dam, banked with artificial grass, were prepared, and the fish actually flowed down over the dam, forced by a stream of water which was supplied by a hose which was out of view. To get the fish to swim back over the dam caused considerable head scratching, but this feat was easily accomplished by shooting the previous scene with the camera inverted and by reversing the processed footage, end for end, to give backward action.

Baby pictures are always favorites with mixed audiences, and one cine clubber showed his ingenuity by filming his youngster in costumes of different nations. The Kodachrome featurette fades in with a closeup of colored block letters on a table top, spelling out *Peggy Lou Berglund Presents.* The camera "pans" over the lettering and stops on a closeup of a large book on which is printed *Children Around the Globe.* The book is held by two tiny hands, and. as it is lowered, the face of the little girl and her doll in her arms are revealed. The child falls off to sleep and dreams about the different children. In the sequences which follow, she enacts the chief rôles herself. Special painted backdrops were used for the Hawaiian and Indian setups, and the whole was filmed indoors under flood lighting. To complete the short, the picture returns to the original scene of the youngster, awakening and picking up the book for the fade out.

Scenario minded filmers were particularly active in the club's ranks, and another 16mm. feature which nearly stole a recent show was written, acted and filmed by three 8mm. workers, who titled it, *Maybe I'm Wrong.* Garbed as Russians, the trio went out in sub zero weather, to pack into a short film as many cine sins of beginning cinematographers as they could think of. The production not only unfolds these shooting errors more effectively than any instruction book, but it packs in enough slapstick humor to make the thing wholly enjoyable even to non filmers.

Homes as well as home towns often provide the setting for super thrillers, and this fact was especially true of *Bob Benchwarmer in Trouble*, the first photoplay ever to be presented at a Minneapolis Cine Club Movie Party. A "take off" on Robert Benchley, this unique short shows the adventures of a young fellow from the farm who leaves the straight and narrow path when he comes to the city. The dual rôle of attorney and unfortunate youth was carried by a single actor, and even the cameraman and director handled minor parts.

The last portion of the program furnishes the least work for the editing and sound crew, since most prize winning films are usually prescored and synchronized with sound and music.

Naturally, the value of such a public screening is manyfold. It not only makes the man of the street conscious of the possibilities of movie making with substandard film, but it also enables the filmer himself to take an active part in a professional performance. And it does even more than that—for, in movie making, one can learn much merely by sitting down and studying the successful work of others.

## How libraries use movies

(Continued from page 19)

The film was directed by Hans Burger who skillfully met a major problem of the picture, that it be intelligible to people of all countries without barrier of language. The sound track is only music and no subtitles are used, but the camera has communicated the whole story so vividly that no words are needed for interpretation.

The war, of course, has restricted the use of this film, but Latin America, Canada and Australia have offered opportunities for its exhibition. It carries a democratic message, an intimate and happy picture of the American way of life, which has made it a friendly ambassador at large. This quality was not attained by chance. One reason for its effectiveness may be that many people in Montclair were asked what details they enjoyed observing in foreign films. Many, it was found, liked to see the houses in which the average sort of family lived. The women liked to see children at play and the kitchens in the home. One person complained that he had never seen a well fed dog in an imported film. So, in *Portrait of a Library*, we see library service reaching the average home and its kitchen, where the housewife prepares a meal from a library cookbook. We have glimpses of children, happy with their books, and, yes, of a beautiful collie following his master to the library.

Among the 16mm. Kodachrome films that were made by Lorene and Russel Kozak for the New York Public Library, an experiment has been tried in the use of motion pictures as a method of exhibiting rare books. Many calls come to the library to display its outstanding treasures—the Gutenberg Bible, the Shakespeare First Folio, the Bay Psalm Book, the Pitcairn Bible and the unique Columbus Spanish Letter, which has been called the most valuable piece of printing in the world. Some of these rarities are very fragile, and it has been difficult to show them to the many groups of people who pass through the building. The film now provides an ever ready exhibition, in which these great books appear in flattering colors on the screen.

In library work with children, the story hour is a popular feature. Some librarians who work with children have used movies instead of the customary

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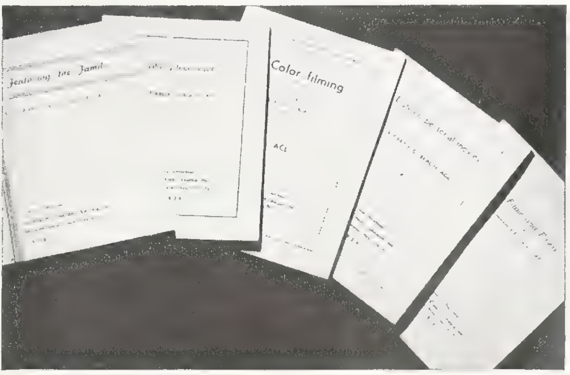

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story. They have found difficulty in getting films which awaken reading interests in younger children; but, if exposure to books is the first step toward reading them, films certainly have been successful in bringing children to the library. In the Children's Library at Bogotá, Colombia, a Cultural Theatre has been opened, in which educational films are shown almost every day.

The necessity of caring for film and the mechanics of projection have undoubtedly discouraged uninformed librarians from using movies. They may be moved from this feeling, perhaps, by the little six year old who had a front row seat at a film showing in the Chattanooga (Tenn.) Public Library. A delay occurred just when it was time to see her favorite, *The Adventures of Bunny Rabbit*. "Do you want foh me to run the projectah?" she inquired of the librarian.

At the Chattanooga library, amateur films are frequently shown. On Saturday mornings, amateurs are invited to the library, where they screen their films and tell how they were made. The films are most often the result of a vacation trip in Mexico, Canada or the West Indies.

If librarians could choose the subjects, they would probably ask for films which record the interesting events and day to day life in their own communities. The camera is a historian, and such films will someday have great interest and value as a record of local history. One hopes that, eventually, libraries will collect such films so that they may be preserved for future study. A local amateur group might make a film about its community or one of its institutions with this thought in mind. A print could be deposited in the library as a permanent record.

Libraries and amateur film makers have many opportunities for cooperation. The Mount Vernon (N. Y.) Public Library is now planning a film about its activities, which the Mount Vernon Movie Makers expect to film. Libraries can often provide a meeting place for the amateurs, and together they might show such films as the series, *You Can Make Good Movies*, made by the Harmon Foundation. Amateur groups can keep the library informed of all films that are made and owned in the community; from this information, the library can compile a union film catalog, which would provide opportunities for the films to be used. If the library should collect or help to distribute amateur films, it can cooperate with the amateur organization, in setting up a library film committee. Then, when an important local event is scheduled, the committee could make certain that somebody's camera would make a record of it.

A few libraries now own films, a few show films and a few assist other people to use films, which may mark a trend toward a wider use of films by libraries. But why will an institution devoted to the printed word make this effort? Why will "our starving libraries," as they have been called, take on a new responsibility?

The reason is not hard to find. The library's duty is in the preservation and diffusion of ideas. Traditionally, it has dealt in printed and manuscript records. Now, through cinematography and sound recording, newer tools for the preservation and diffusion of ideas are available. They are powerful tools, and they reach people who have never been reached through books. The library's rôle in a democratic society is that of informal educator—the "people's university." To fulfill that rôle, the library must provide the materials which speak directly to people and from which people will learn, or be stimulated to learn, most readily.

The film outside the theatre, the "educational" film, can be a great force in spreading knowledge and understanding. To accomplish this dissemination requires wider distribution and better planned utilization. These may be, and I think they are, needs which libraries can help to supply.

## Make your own dolly

(Continued from page 15)

tripod legs can be lined with metal, by the simple process of cementing a No. 12 thimble in each hole (Fig. 4).

The use of the tripod dolly is by no means limited to movie filming. The still camera user will find use for it when he changes from one camera position to another. Also, the movie maker who is fortunate enough to own a projector stand or a tripod with a top which will support his projector will find the dolly an ideal means of moving the projector back and forth until the projected image exactly conforms to the screen size.

If one of your films is to be presented in a school or church gymnasium, for example, the projector can be mounted on the dolly. Then, before the audience arrives, the projector can be threaded and the picture can be carefully framed and focused on the screen, after which the entire unit can be rolled out of the way until such time as it is needed on the program.

### DON'T GAMBLE

**If you are used to one kind of film, stick with it throughout your vacation. A trip is not a good occasion on which to experiment with unfamiliar kinds of film. Be sure to take a good supply even if you do not use it all. The film will still be good for a long time—at least a year if you bought it from your dealer.**

# SUBTERRANEAN MOVIE

OVERCOMING tremendous difficulties in lighting, Robert C. Harnsberger, ACL, of Luray, Va., has recently completed an 800 foot, 16mm. color film, entitled *The Beautiful Caverns of Luray*. The movie is to be used for educational and publicity purposes by Luray Caverns Corporation, which will lend prints to schools, clubs and other civic and social organizations.

### Map leads off

The picture opens with a map and scenes of the Skyline Drive, to locate the caverns in northwestern Virginia. This sequence takes us to the entrance of the caves, and it is followed by a trip through the caverns with a guide, who points out the interesting features to a group of tourists.

Shown in the film are the Saracen's Tent (see frame five) which is commonly considered to be one of the most striking underground rock formations in the world. Other strange rock formations, like the one shown in frame six, are included.

### Indirect teaching

Mr. Harnsberger painlessly inserts a great deal of educational material which the audience absorbs without really being aware of it. Members of the party ask questions, ingenious titles are used and the guide is a fountain of information.

The customary illumination in the caverns is far too limited for filming; but, with the cooperation of the Luray Caverns authorities, Mr. Harnsberger was allowed to string cables from the main power line for his battery of flood lamps. However, this cooperation was a special dispensation accorded only for this one film, and not one that would be granted to any tourist.

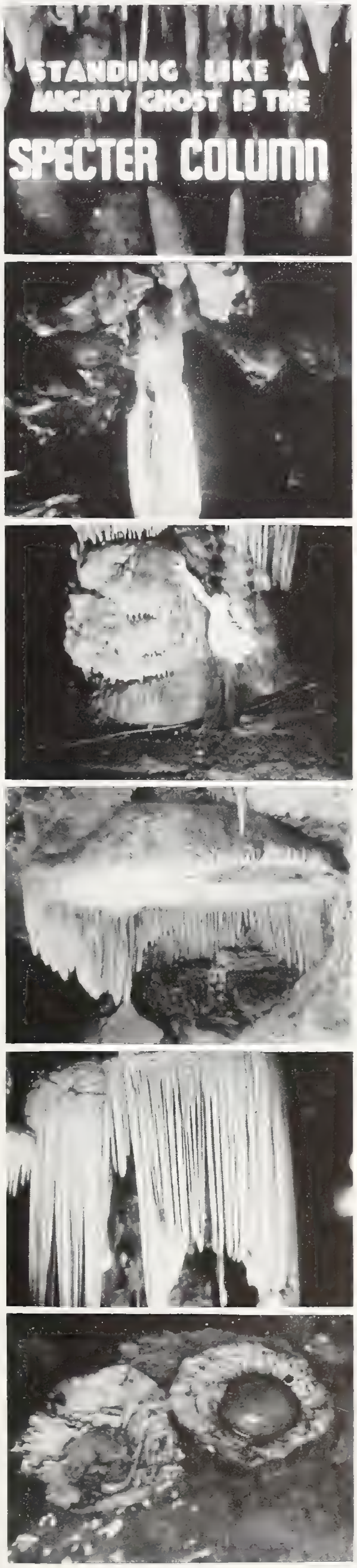
### Intense light

Regarding the lighting problem, Mr. Harnsberger writes, "I could fill a book with the difficulties of filming in caverns. Obtaining enough illumination was a constant source of worry. I used the equivalent of 45,000 watts of light on the scenes and shot nearly all of them at eight frames a second. Many scenes were exposed at *f*/1.5."

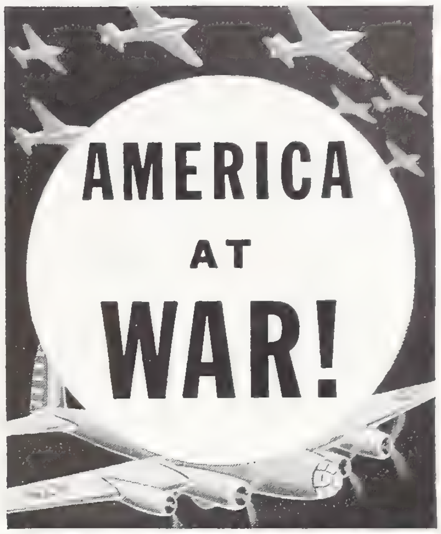
The accompanying illustrations will give an idea of how well the cameraman overcame the obstacle of insufficient light.

### Production staff

Mr. Harnsberger's assisting staff was as follows: assisting movie maker, W. C. Harnsberger; electrician, R. E. Lawrence; property man, Amos Alger; illumination, John Long, jr., and Willis Brubaker.



Frames from "The Beautiful Caverns of Luray," success discussed here



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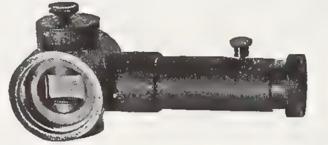

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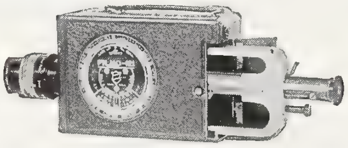

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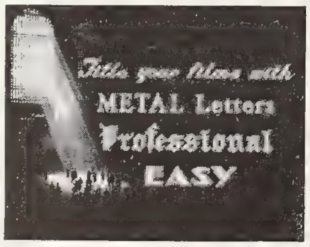

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# Closeups —What filmers are doing

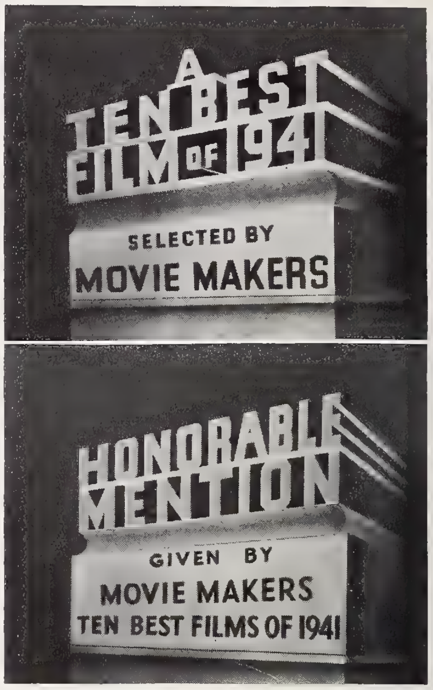
In New York City for the Christmas holidays, from his sheep ranch at Worland, Wyo., Alexander Healy, jr., has been a welcome visitor to the League's headquarters, where he once worked. Mr. Healy was associated with the League's continuity department for more than two years. Since returning to sheep ranching, he reports that he has tried to follow, in his own present productions about his business, the precepts of good filming which he once taught to others.

Add to Those Things We Never Knew Till Now the fact that gold mining is one of the chief industries of Colombia, in South America. J. Ross Weatherhead, ACL, of Medellin, brought it to our attention when he wrote to the League, asking for suggestions on a film of gold mining which, he says, is carried on extensively in many different ways. We suggested a treatment of the subject, called *Timeless Treasure*, and look forward to seeing the finished film packed in at least gold plated humidor cans.

As you read this, Benjamin F. Farber, jr., ACL, should be formally embarked on the United States Navy's course of training as a cadet pilot in naval aviation. Mr. Farber served for twenty six months on the League's staff in the continuity department. Since that time, he has been active in many phases of non theatrical film planning and production and was to have served the Navy in the motion picture field until the outbreak of hostilities.

Back in your August, 1940, number of Movie Makers, you will find an account of a universal remote camera control, designed by Dudley E. Porter, ACL, of Beverly Hills, Calif. This ingenious "gadget," it seems, has been taking to the skies recently, to operate 16mm. cameras trained on the instrument panels of new airplanes on their test flights, thus recording data for future engineering study. On one such recent flight, however, an entire wing of the test ship broke off, coming out of a dive, crashing the airplane and killing the pilot. Mr. Porter's robot, keeping the camera turning throughout this tragic accident, brought back an invaluable record of the airplane's behavior during its final plunge.

Illustrated on this page are the designs of the Ten Best and Honorable Mention award leaders for 1941. In the event that you were not among the lucky twenty five filmers who placed in these categories, we thought that you might like to see what the film awards look like. In the original and in the Kodachrome copies, the design was executed on a brilliant blue ground, with lettering in gold and black and the perspective shaded by air brushing, also in color.



The 1941 Ten Best and Honorable Mention leaders have new design

To Marcel Tetrault, of Edmonton, Alberta, goes this month's award of, say, an empty film spool for the most attractive letter of the period. Quite apparently a linotype compositor, Mr. Tetrault addressed an epistle of some six paragraphs to our Technical Department, fully printed in type on a standard strip of galley proof paper. The set was a single column, sixteen picas wide, and it seemed to be eight point on a ten point slug. Curious, we slipped the galley to our staff proofreader, who reports, admiringly: "A broken letter 'h' in line 11 of par. 4; a dropped 'e' in line 10, par. 5."

It seemed rather like a page out of Robert Service when we heard the other day from Earl L. Clark, ACL, a member of the Ontario Provincial Police, in Canada. Ordinarily stationed near his home in Hamilton, Mr. Clark was then 700 miles north, in the gold mining region of King Kirkland, on special assignment. In concluding his interesting report, he wrote, "Please excuse the writing. I am using an old beer barrel for a table, seated in a log cabin where the wind whistles down the chimney and the thermometer reads fifteen below zero." We can just see his only candle stuck drunkenly in an old whiskey bottle!

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## The clinic

(Continued from page 25)

for his "stunt," but it can be worked with black and white as well, although it is desirable to experiment with a few test shots, to find the exact exposure in your individual case.

**Light frames** We know that some cameras produce a light or overexposed frame at the start of each scene. Most movie makers cut out this light frame when they are editing their films, but some do not. If one does not eliminate these frames, every time a new scene reaches the screen, it is preceded by a quick flash of light that can become very tiring to the eyes of the viewer. Cutting out these flashes will make a presentation that is infinitely better. Sometimes a minor repair to your camera will prevent the appearance of light frames; but, if you discover them in your own movies, you had best write to the manufacturer of your particular camera about the problem.

**Title contrast** One of the problems confronting movie makers who film their own captions is that of proper contrast in title footage, and we welcome the suggestions of Edward J. Kingsbury, jr., ACL, who writes as follows, "As you know, the letters of a title must be pure white on a jet black background, if you plan to add a background scene by a second exposure. The usual method of typing the title with a silver or white ribbon on black paper is good enough for a regular title; but, if a scenic or other background is to be added, it is necessary to overexpose the title itself slightly, if the wording is to stand out, since it is seldom possible, otherwise, to make the letters as white as desired. However, if the title card is overexposed, then the background scene will lose its sparkle.

"Thus, it is desirable to have a title with jet black background and pure white letters and then to expose it correctly. The procedure in making a title card that meets these requirements is as follows. Type the title in black on a thin sheet of white paper or cellophane and make a contact print from it in the same way in which you would make a print from an ordinary still picture negative. The print, after being developed in the

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If your meter indicates an exposure of f/16 or f/22 for a Kodachrome shot, set your camera at f/11 for that particular scene. Almost every color shot which was filmed at f/16 has been underexposed, even though the picture was taken in the mountains, desert, tropical waters or on bright sandy beaches in the full glare of the sun.

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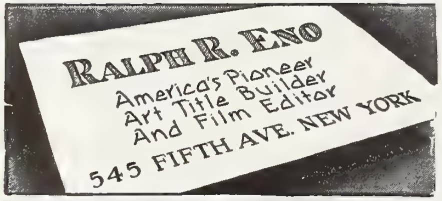

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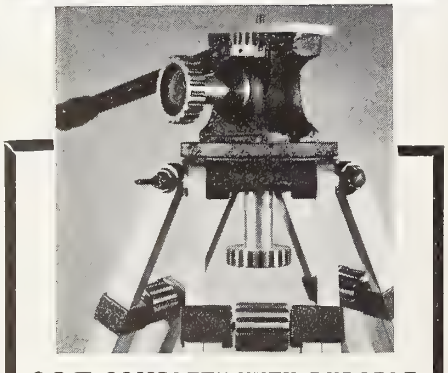

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usual way, will have good contrast, and the lettering will be in white against a black background. To insure strong contrast, it is a good idea, when you type the title, to place a sheet of carbon paper behind the paper or cellophane, with the inked side toward the paper, and to strike each letter of the title twice. The photographic paper should be of a high contrast type, and it should have a matte surface. If you prefer to type on paper rather than on cellophane, try using a thin sheet that is made from carbon copies."

## There's fun in titles

(Continued from page 14)

ward the camera. Out of yellow paper, I cut the letters S, W, I, M and placed them upright on the mirror and against the towel. Their golden richness and the royal blue of the towel were reflected in the mirror. Perfect!

I filmed the setup, lying on my stomach, with the camera on the floor. First I focused carefully and then, after I started the camera, I whispered S, W, I, M three times and stopped the clicking. I got what I wanted. The titler had been wonderful—but my furniture was proving to be grand as stage sets.

There followed a number of settings with walls, doors, upset tables, chairs and the floor for backgrounds. Then I graduated to a real miniature stage set —as described in one of the camera books. We made it here at home.

From one of its struts I hung a heavenly blue evening dress and, on the background of the floor of its stage, I bunched a green wool coat, so that it made hills along the edge of a mirror lake. I placed white letters upright against the coat, so that they formed the words, *Lake Ripley*. The letters, of course, were reflected in the mirror. I "panned" slowly across this title scene, moving the camera from left to right. For eight seconds I kept the camera clicking. I spelled the words aloud as I went along. The product is my pride and joy.

A black dress backdrop formed a perfect setting for a jointed orange cat. He wiggles his head and arms, to herald the coming of Hallowe'en pictures. I wound up the cat, I clicked the camera and watched him perform. Presto! A title was made.

Another time I pulled a waddling duck across the stage by means of a long string. He precedes some baby scenes. I warn you—one idea leads to another. You will soon be begging to do some titles for your friends, to satisfy your craving to create title effects.

I used color film exclusively for this particular film, because all the scenes were in color. However, black and white film could be made to perform equally unusual and interesting things.

Now that I have heard of turning the 16mm. camera upside down, I shall film blocks that spell out my title, after which I shall upset them by pulling a string that lies under them. All the while I shall be filming this action. When I splice the segment in, I shall splice it "north end south," so to speak, being careful not to get the dull and slick sides in wrong. The result will be that the blocks, lying in complete disorder, spring into place to spell the title. It's magic.

The line of ideas is never ending. Possibilities leap at me at all hours, in all locations. I am now a snipper of pictures from magazines, cards, circulars. I save pieces of materials and boxes. The web has caught me up, but it gives me many hours of delight.

Titles at home? There couldn't be more fun!

## Practical films

(Continued from page 18)

to signs and signals, is shown as a model for the car driver. The film, which was released in the middle of November, is designed for restricted distribution, and its presentation will be accompanied by a trooper or by some member of the Police Safety Department.

### Popular Rose Film

W. H. Mecom, ACL, of Houston, Texas, reports that the film that he produced for the Freeport Sulphur Company, of the same city, has been screened in nineteen States. *Roses at Home*, a 900 foot, 16mm. color production, traces, with elaborate care and scientific precision, the proper methods of planting and cultivating roses, ending with rose displays in the home. Mr. Mecom acknowledges the aid of the Texas Agricultural Experiment Station, especially by Dr. J. C. Ratsek, horticulturist, and Dr. E. W. Lyle, plant pathologist of the Sub Experiment Station, Number 2, at Tyler, Texas. *Roses at Home* is offered on the free loan basis—see *Free Film Reviews* in this number of MOVIE MAKERS.

### Medical Film Library at Temple

Robert Mallory, ACL, of Philadelphia, is completing a series of medical films for the proposed library of obstetrical movies at the Temple University Hospital. The doctor featured in these films is Dr. Thaddeus L. Montgomery, professor and head of the Department of Obstetrics and Gynecology at the Temple School of Medicine in which Mr. Mallory is enrolled. Also recently completed is a 16mm. Kodachrome movie, *Nerve-Muscle Preparation of a Frog*, for the Physiology Department. In this film, Mr. Mallory was permitted to use two sets of reflectors

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with No. 2 bulbs. However, in other films of operations, he worked successfully with a telephoto lens and only the ordinary operating room illumination.

## Courses by ACL Members

Three members of the Amateur Cinema League are giving courses in movie making this winter, two in New York City and one in Buffalo, N. Y. Charles H. Coles, ACL, chief photographer of the American Museum of Natural History, is giving a course, on alternate Fridays, at the Art School of the Brooklyn Museum, called *Motion Picture Photography for Amateurs.* Every step in the production of amateur motion pictures is included.

Kenneth F. Space, ACL, the League's technical consultant, has a weekly course, on Thursday evenings, at the New York University School of Education, called *Elementary Movie Making for Educational Purposes.*

George F. Thomas, ACL, has been conducting a course, Monday evenings, at the Buffalo Museum of Science. The course is called *Making Movies,* and many amateur productions will be used for illustrative purposes.

## Cornerstone to Moving Day

Starting his film record on the day that the cornerstone was laid, J. George Cole, ACL, has finished a two reel movie in 16mm. of the Trenton (N. J.) Housing Project. Aided by J. Connor French, chairman of the project, Mr. Cole begins his film with scenes of Trenton slums before the housing development was initiated. The movie then presents the cornerstone ceremony and next shows a record of the construction of the buildings. Concluding scenes show families in their new homes. A local civic group asked Mr. Cole to make the film for publicity purposes.

## Bailey Reports

The completion of three new films is announced by Bailey Film Service, of Hollywood, Calif. Two musical films in 16mm. sound have appropriate pictorial backgrounds which intensify the effect of the music and which add a visual interest. *Londonderry Air* features Eugene Ormandy and the Minneapolis Orchestra, and *In a Monastery Garden* presents Lew White at the organ and an accompanying harp and chorus. The third release, *Iron Mining and Manufacture,* portrays the story of iron, from the mines near Marquette, Mich., to the blast furnaces in Detroit. A study guide is included with this film, making it suitable for high school and trade school use.

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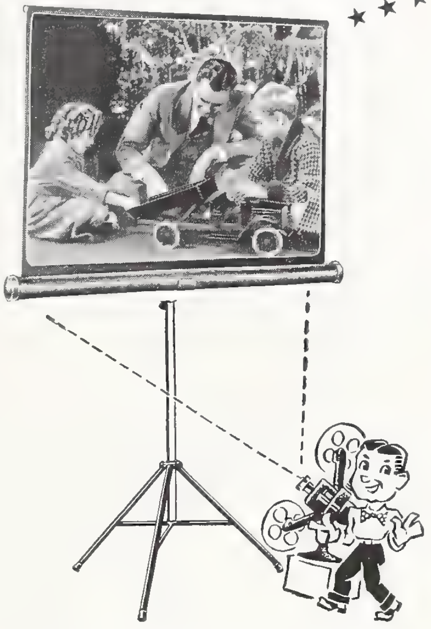

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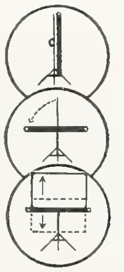

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# CLUB HAS RATING CHART

DEAN H. ASHTON, ACL

THERE is something about a movie camera that gives the average man or woman an unexplained superiority complex.

With occasional exceptions, the conclusion is reached that the pictures taken are a few notches—if not quite several—above the efforts of ordinary mortals. Like as not, that feeling of elation arises largely because the film laboratory has, through its seeming magic and wizardry, done excellent work with a ribbon of celluloid that is no better than average.

Many may prefer to continue happy in their own delusion. However, others seek occasionally to have a cold appraisal made of their filming efforts. Many of the clubs that are organized by amateur movie makers devote a considerable part of their time to friendly criticism of films that are projected at their meetings.

In handling this activity, some clubs have adopted a definite rating chart. After a two years' experience with ratings, through the sponsorship of a local *Film of the Year* contest, the Trenton (N. J.) Movie Makers, one of the active groups in the East, has now adopted an official chart.

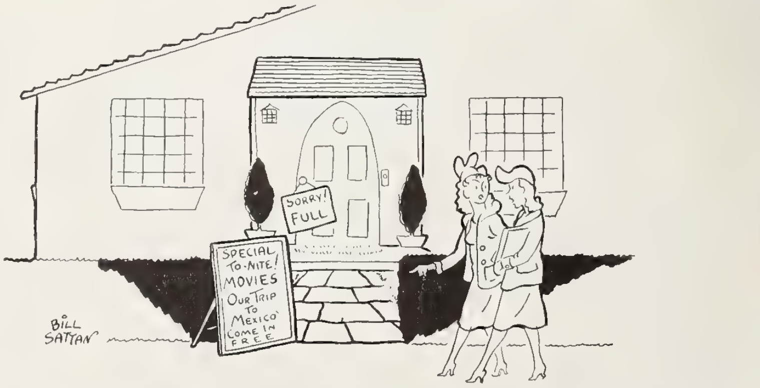
It is offered here for the consideration of other amateur movie clubs.

| | Maximum rating % | % Obtained |
|---|---|---|
| **Camera technique (45%)** | | |
| Proper exposure and lighting | 25% | ——— |
| Choice of angles | 10% | ——— |
| Proper length of scenes | 5% | ——— |
| Steadiness | 5% | ——— |
| **Structure and editing (25%)** | | |
| Interesting opening | 5% | ——— |
| Well established continuity or sequence | 15% | ——— |
| Pleasing or convincing climax | 5% | ——— |
| **Titles (15%)** | | |
| Main title (allow 1% to 5% according to effectiveness) | 5% | ——— |
| **Subtitles** (allow 1% to 10% according to how much they add to effectiveness of film—consider if they are inserted in logical sequence, if they are adequate in number, how well they are phrased, choice of material and so forth) | 10% | ——— |
| **Entertainment value (15%)** | | |
| Subject matter | 15% | ——— |
| Suggestion:<br>If very interesting, up to 15%<br>Interesting, 10% to 12%<br>Mildly interesting, 5% to 9%<br>Lacking appeal, 0% to 4% | ——— | ——— |
| Total | 100% | |

Producer

Date

Title of film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## Amateur clubs

(Continued from page 21)

Crosley, ACL, for his film, *The Doctor Takes A Wife*, with Bob Allen reported a close second with *Canada's Peace*. Other place winners were Mr. Crosley, with *Sea City*, and Dr. Ira T. Parker, for *Happiness Ahead*. Music and sound effects on disc accompanied all the films in their award winning presentations.

### Washington 8's elect

New officers for the coming year have been elected and announced by the Washington 8mm. Movie Club, as follows: William J. Brown, ACL, president; Maurice Hejnal, ACL, secretary and treasurer. William S. McConnell, ACL, retiring president, was seated on the board of directors. Films seen at the election meeting were *Enchantment Through Beauty*, a 16mm. sound on Kodachrome publicity film, produced by Byron's, Inc., of Washington; *Mexican Color*, three reels of 8mm. color footage, produced by Enrique C. Aguirre, ACL, of Mexico City, and presented to the club by Al W. Sivewright.

### Metro sees

Members' films have been the featured screen fare at early season meetings of the Metro Movie Club, gathered in Chicago's River Park Field House. The programs have included *The West Indies*, by George P. Jensen; *A Western Vacation*, by Fritz Weidig; *Alaska*, by William Thumann; *European Holiday*, by A. H. Elliott, ACL; *People and Places of Chicago*, *Highway 66* and *Symphony in Color*, by E. H. Olds.

### A.M.S. in salon

Members of the Amateur Movie Society of Milwaukee took part this fall in the All Milwaukee Photographic Salon, the first time in the history of this project that amateur motion pictures have been represented. Mayor Carl Zeidler opened the ten day festival with a dinner at the City Club, while two days later the A.M.S. presented a full evening's program of prize winning color films at the Layton Art Gallery, as its contribution to the photographic gathering.

### Awards in Australia

*Brown Men and Red Sands*, a 16mm. Kodachrome record film of an expedition into the interior of Australia, took first award and the A. J. Sherlock Gold Cup in the annual competition recently concluded by the Australian Amateur Cine Society, in Sidney. It was produced by C. J. Mountford, of Adelaide. Second award and the F. W. Pratt Silver Trophy went to Fred C. Ells, FACL, for his one reel, Kodachrome study, *New Hampshire on Parade*. Mr. Ells, a distinguished internationalist in amateur movies, serves as liaison officer for the Australian society in the United States. C. W. Francis, of Queensland, took third place with his single reel, color record, *Lamington National Park*. The judges were Reginald Perier, of Roberts Russell Pty., Ltd., and Tom Price, of Kinelab Pty., Ltd.

### Kenosha awards

About 150 members and guests attended the recent annual contest meeting of the Kenosha Movie Makers Club, in Wisconsin, with first award going to W. W. Vincent, jr., ACL, for *Dad and I Take a Walk*. Lewis Rasmussen, ACL, took second place with *Northern Pines*. Other place winners, in order, were Arline Yonk, ACL, Earle Munger and Dick Cunningham, jointly, and Eldon Voelz. The judges were Leo Calvin, Clarence Baylor, Gustave Sanftheil and C. Boardman.

### For Hartford

*Where The Americas Meet*, the feature length travelog of Puerto Rico, which recently won Honorable Mention for Esther and Morton H. Read, ACL, was presented late in November by Mr. Read before members of the Hartford Cinema Club. The film is accompanied with an effective narrative and musical scoring. At an earlier gathering, held at the Avery Memorial, members of the cine group joined with the Hartford County Camera Club at an illustrated lecture, *Recent Developments in Color Photography*, presented by Herbert H. Johnson, of the Eastman Kodak Company.

### Chicago chooses

The Chicago Cinema Club, ACL, veteran movie group of the Midwest, has elected new officers for the coming year as follows: Isidore Vise, president; M. A. Hagel, vicepresident; Edward Bezazian, treasurer; Barbara Hubbard, secretary. Serving with them on the board of directors are Peter Bezek, A. G. Diedricksen, Charles Edwards and George Kirk, ACL. Recent program items have included *Nature's Western Playground*, by T. H. Phillips; *Sailing Sheltered Seas to Alaska*, by Arthur Josephson; *Soviet Russia*, by Lily Thye.

### Exchange in Illinois

A successful exchange of outstanding amateur films between two clubs in Illinois has recently provided an effective program for each group. The cooperating units were the Rockford Movie Makers, ACL, and the Tri-City Cinema Club, with headquarters in Moline, while the visiting films were contest award winners from recent competitions of each group. Seen on the Tri-City screen, from Rockford, were two "Tooterville" trip films by Paul Dohlman and Robert Jacobs; *The ABC*

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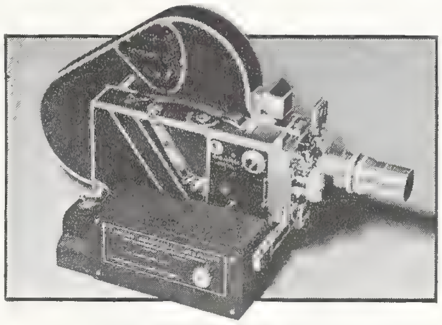

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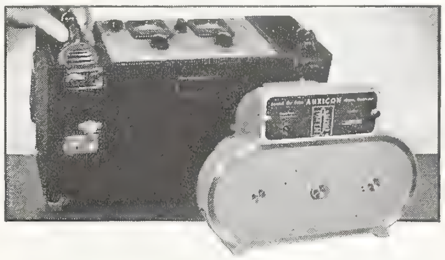

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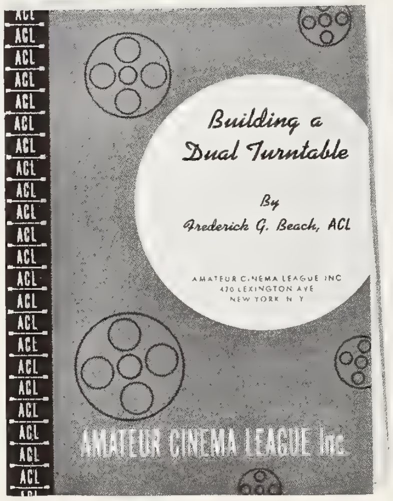
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*Movie* and *Illinois*, by Elizabeth and Florence Roberts, ACL; *One Day in October*, by Adolf Gustafson. In exchange, Tri-City sent to their neighbor club films from Dr. Paul White, ACL, Willis Lathrop, ACL, Georgia First, ACL, Tom Griberg, ACL, and Harold Swanson.

**Long Beach elects** New officers for the Long Beach Cinema Club, in California, have been elected for the coming year as follows: Robin Hadley, ACL, president; Dr. Franz Buerger, first vicepresident; Harry Ward, second vicepresident; Prudence Bracklow, secretary; Mrs. V. P. Whitely, treasurer. Val Pope has been appointed club projectionist, with Earl Everly as sergeant at arms. Mrs. Mildred J. Caldwell, ACL, under whose vigorous leadership the club has pushed on to new successes in the last year, will serve on the board of directors.

**Schenectady sees** A varied program of outstanding films was seen by members of the Cine Group of the Schenectady Photographic Society, ACL, according to a report in *The Graphic*, attractive club news bulletin. From the club's own membership came *Land of Acadia*, by Dr. C. W. Woodall, followed by *Mr. Motorboat's Last Stand*, from the Club Film Library of the League, and *Gem of the Rockies*, from the Y.M.C.A. Motion Picture Bureau. The appointment of a new program committee by the Cine Group has been announced as follows: G. H. Bainbridge, S. B. Canter, ACL, F. H. Eastman, C. M. Figueroa, ACL, Leo Schaab, C. H. Steenstrup and Ken Tennant.

**Production 4** Working from a story selected by William Bornmann, the 8-16 Movie Club of Philadelphia already has launched Production 4 in its active series of film story work. Others listed on the technical staff are Harry Brautigam, producer; Leonard Bauer, director; George Whipple, assistant director; John Burke, cameraman; Frank Brown, assistant cameraman; Frank Heininger, scenarist; Philip Oetzel, property man; Milton Blumberg, electrician; Arthur Dixson, assistant electrician; Louis Sobel, makeup; Helen Bornmann, still photographer; Sarah Heininger, script girl.

**Ottawa elects** The Movie Makers Club of Ottawa, in Canada, gathered recently at the home of Mr. and Mrs. Roland Garlick for its annual general meeting and election of officers. Returned to the new board were Dr. P. E. Patterson, president; Dr. G. M. Geldert, vicepresident; J. H. Hardy, secretary; Miss F. Kilduff, assistant secretary; Mr. Garlick, treasurer. The program of the evening was devoted to the

Murray Tucker, ACL

Frank E. Gunnell, ACL, (left) and Leo J. Heffernan, ACL, at recent M.M.P.C. public presentation

subject of film editing, with Norman Campbell, ACL, M. J. Sucee, ACL, and Mr. Garlick illustrating their several points from films of their own production.

**S. I. sees winner** *The Will and The Way*, 1940 Maxim Award winning 8mm. film, by Chester Glassley, ACL, of Dallas, Texas, was the feature presentation at a recent meeting of the Staten Island Cinema Club, held in the home theatre of Edward W. Wilby, ACL. Rounding out the program were *New York World's Fair*, by Fred D. Koehler, jr., ACL; *A Corner of Maine*, by Helen M. Batz; *Baby Days*, by Helen M. Loeffler.

**New in New York** The Parkchester Cine Club, formed within the environs of Parkchester, "The Town of Tomorrow," has been organized recently in that mammoth housing development in New York City's northern reaches. First officers are George Kirstein, president; William Welch, secretary; Herman Getter, ACL, treasurer; Martin Weledniger, program chairman. Meetings are being held on alternate Wednesdays in the homes of the members.

**Color in Norfolk** Members of the Norfolk Amateur Movie Club, in Virginia, saw two films and heard one lecture about color processes at a late meeting, according to reports in *The Editor*, news bulletin. The lecture and film combination was *The Kodachrome Process*, a presentation of the Eastman Kodak Company, given by H. B. Bennett, a color photographer of Norfolk, while the other movie, furnished by the Spectrum Products Company, outlined the step by step processes of making a four color print from separation negatives. Also seen on the Norfolk screen have been films by R. J. Kinney, ACL, C. A. Danner, Wilson Robertson, Larry Page, E. J. Barry and R. B. Smith.

**In Mount Vernon** An election of officers and clinical screenings of members' films have been featured at early winter meetings of the Mount Vernon Movie Makers, in New York's Westchester County. Guiding the club for the current season will be Walter Bergmann, ACL, president; William Knight, vicepresident; George Kirstein, treasurer; James J. Berman, secretary. The members' films seen by the club were submitted by Mr. Bergmann and Mr. Berman, and they included a film produced by them jointly for the Mount Vernon chapter of the Red Cross.

**San Francisco sees** Clinical screenings of members' films and a club contest, as yet unreported, have busied members of the Cinema Club of San Francisco, now meeting monthly in the Georgian Room of the Hotel Whitcomb. Among the films seen have been *Bryce Canyon*, by S. V. Rothschild; *A Vacation the Kids Will Remember*, by Eric M. Unmack, ACL; *High Sierra*, by Fred Youngberg; *Ice Follies*, by John Smurr, ACL; *Tamalpais Mountain Play*, by Mrs. John G. Seitz; *Wings Over America*, by Albert E. Sigal, ACL; *Southern Trails*, by Walter Darmstadt.

**Allentown aids** Working with the closest cooperation of many city officials, members of the Allentown Y.M.C.A. Cinema Club, ACL, in Pennsylvania, completed early this winter a 16mm. publicity picture for the Lehigh County Community Chest. Titled *Follow Your Heart*, the scenario was written by Max Levine and directed by Arthur W. Heydt, president of the cinema club. Others on the technical staff of the club were Nelson Meitzler, Charles Vogt and Charles Gerhart. William Rippe, of local Station WCBA, recorded on discs the narrative and musical score especially prepared for the film by John W. Oberly, president of Allentown Business College and co chairman of the Community Chest publicity committee. The film has received wide and successful distribution throughout Lehigh County in support of the annual Chest drive.

**For Oklahoma City** Meeting on third Fridays, in the board of directors' room of the Chamber of Commerce, the Movie Makers Club of Oklahoma City has the interesting custom of varying the program committee with each gathering. Under the direction of Dr. J. D. Mills and H. A. Houston, ACL, the club saw *His Off Day*, from the League's Club Li-

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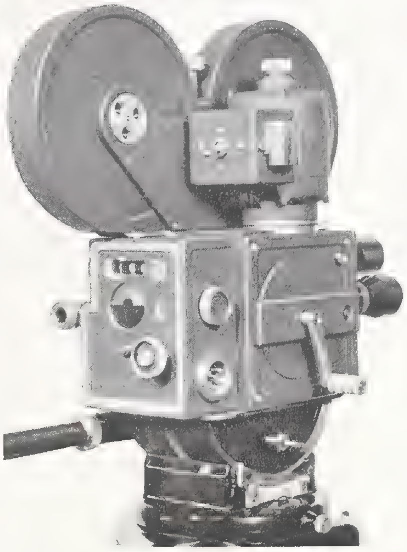

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brary; *One Thousand Miles,* a sound on film production by Ray Reeves; *Amateurs on Parade,* a record film of club members; and Walter Opp, of the Eastman Kodak Company, addressed the group on *Color Slides and Amateur Movies.* At a later gathering, two committeemen, R. F. Danner and William Vahlberg, presented *Florida, Cuba and the Bahamas,* by Mrs. E. M. Watson; *New England and Eastern Canada,* by P. B. Robberson, ACL; *The Turner Ranch,* by Arthur Ramsey.

## News of the industry

(Continued from page 26)

with a burning life of 6000 hours. Valuable data on the use of infrared lamps for speeding up film processing can be had from the Wabash Photolamp Corporation.

**Gutlohn moves** A change of address has recently been made by Walter O. Gutlohn, Inc., distributors of 16mm. sound and silent entertainment, educational and specialty films. The new address is 25 West 45th Street, New York City, a few doors removed from the former location. Improved facilities in the new quarters will give even better service to Gutlohn customers than before, it is said.

**Moviquiz** A novel idea, one of the first to involve the use of movies in playing home games, has been introduced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This is Moviquiz, described as a fascinating new game. It is played with one or more Moviquiz films, which may be rented or purchased from a Bell & Howell dealer. The participants are supplied with the Moviquiz Kit, including rules, question sheets and answers. A kit for each film is supplied at a cost of twenty five cents. Each player writes down his own answer; then the film is run, which supplies the correct answers in a graphic way. Present Moviquiz subjects (with more to come) include such classifications as *See America First, Our Colorful World, Sports, History and Current Events* and others.

**Training films** Prepared under the direction of the U. S. Office of Education, the first group of machinist and industrial training films, of a series of more than fifty, is being distributed by Castle Films, Inc., 30 Rockefeller Plaza, New York City. These movies may be purchased at a price that represents only printing and shipping cost. The Bell & Howell Company, of Chicago, in addition to its own intensive use of the films, is devoting its film library channels to the loan and sale of copies to industries, schools and other organizations. The pictures can be presented on any 16mm. sound projector, but silent machines cannot be used. Organizations having no machines can make arrangements for projection service and can borrow copies of the films desired at a moderate handling charge.

**Howe feted** A testimonial dinner to Percy Y. Howe, president of the firm of George Murphy, Inc., of New York City, was given by the Guild of Photographic Dealers of New York on Tuesday, November 25, at the Hotel Edison. The occasion celebrated the forty fifth year of Mr. Howe's activities in the photographic industry, and it was attended by a large representation of the photographic trade, both in and out of New York City.

**Barleben-Rabsons** Expert technical advice on customers' problems in the still and movie fields is on tap at Rabsons, Inc., 111 West 52nd Street, New York City, for Karl A. Barleben, F.R.P.S., has been appointed personal service consultant to the firm.

**Stock shots of Americana** A valuable collection of stock shots, covering American life, places and customs, has been made available. These cuttings, derived from the film, *The City,* have been classified for ready reference by William W. Newcomb, 10 Rockefeller Plaza, New York City.

**Nu-Art catalog** A unique reference list, completely classifying films offered by Nu-Art Films, Inc., 145 West 45th Street, New York City, is announced. In the new brochure, emphasis has been laid on the selection of films by educators, and a valuable cross index system has been incorporated. The new catalog is procurable at twenty five cents a copy.

**Bee Bee timer** A new, automatic timer and switch, for making accurate exposures for still photographic enlargements, has been introduced by Burleigh Brooks, Inc., 126 West 42nd Street, New York. Compact in construction, this instrument may be set to give a wide range of exposure intervals and will repeat this exposure time indefinitely at the touch of a switch until the index is changed. Two outlets are provided, one of which controls the exposure at the enlarger, while the other turns on the safelight when the exposure is completed. The dual action is fully automatic. The price of this accessory, called the Dual Control Auto-Timer, is $23.00. Details may be had from Burleigh Brooks. The Bee Bee Illuminated Viewer, for Kodachrome and other transparencies, has been priced at $11.50.

**Defense screen** To aid in the conservation of metal, Motion Picture Screen & Accessories Company, Inc., 351 West 42nd Street, New York City, has designed a new projection screen, called Defense Model. The new screen, of the cabinet type, may be raised or lowered quickly. Although made with a minimum of metal parts, it is said to be steady and strongly constructed. The surface is glass beaded, and the screen has a black masking border. It is contained in a solid wood, leatherette covered box, with nickel trimmings and leather handle.

**Bailey films** A special bulletin of films for National Defense is announced for free distribution by Bailey Film Service, 1651 Cosmo Street, Hollywood, Calif. This source also offers a new 16mm. color film of Russia, which shows in concise style the principal features of the U.S.S.R. today.

**Kodak safelight** Supplied with a wall bracket into which its regular supporting base can be quickly fitted, a new Kodak Adjustable Safelight lamp is announced by the Eastman Kodak Company, Rochester, N. Y. The new lamp has a gray finished, parabolic shaped shell with a lock rim which holds a five and one half inch safelight in place. Whether standing on its base or hung from the wall bracket, it can be swung almost in a complete circle and will remain in any position. The price, complete with safelight, is $4.50.

**Gutlohn color shorts** Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, distributors of 16mm. films, has recently announced the release of several attractive short subjects in color. These films are in 16mm. silent versions, and they include *Freighter Trip to the Caribbean, Camera Sketch of Costa Rica* and *Porto Rico, Haiti and Havana.* A complete catalog may be had from this source.

**Outstanding business film** It is said that the dramatic feature, *Once in a Lifetime,* recently produced in color and sound by the Calvin Company, of Kansas City, Mo., sets a new standard for direct 16mm. production, both in sound and picture. Designed to sell insurance, this forty five minute subject has many of the special features which are usually associated only with productions made in 35mm.

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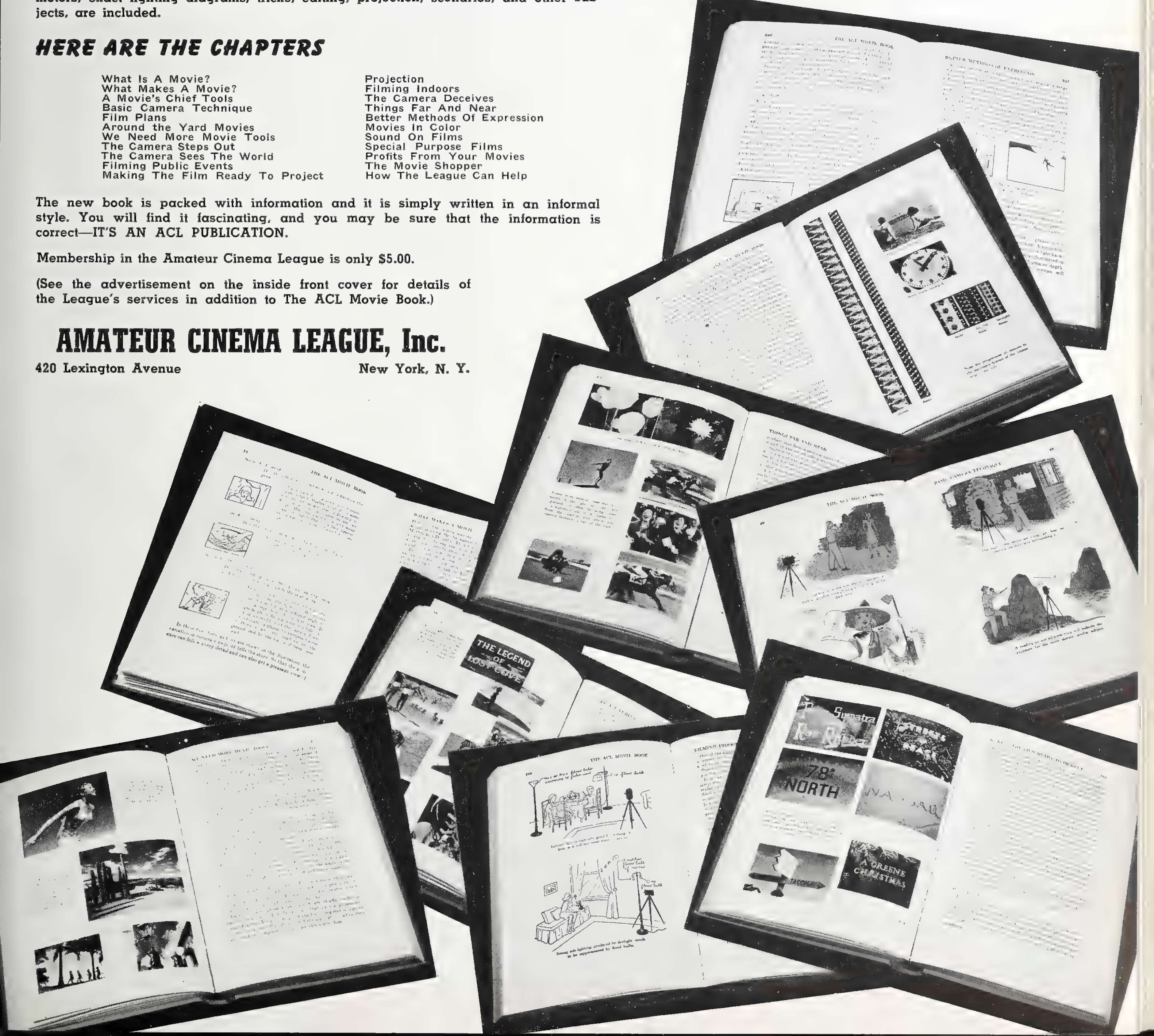

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# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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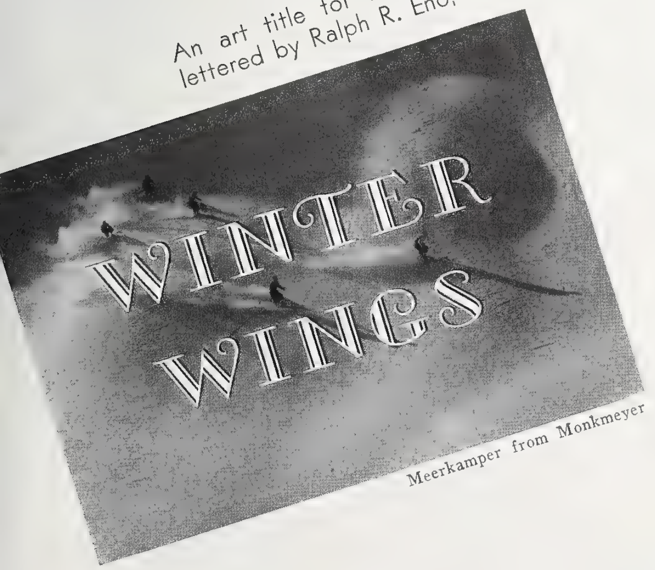

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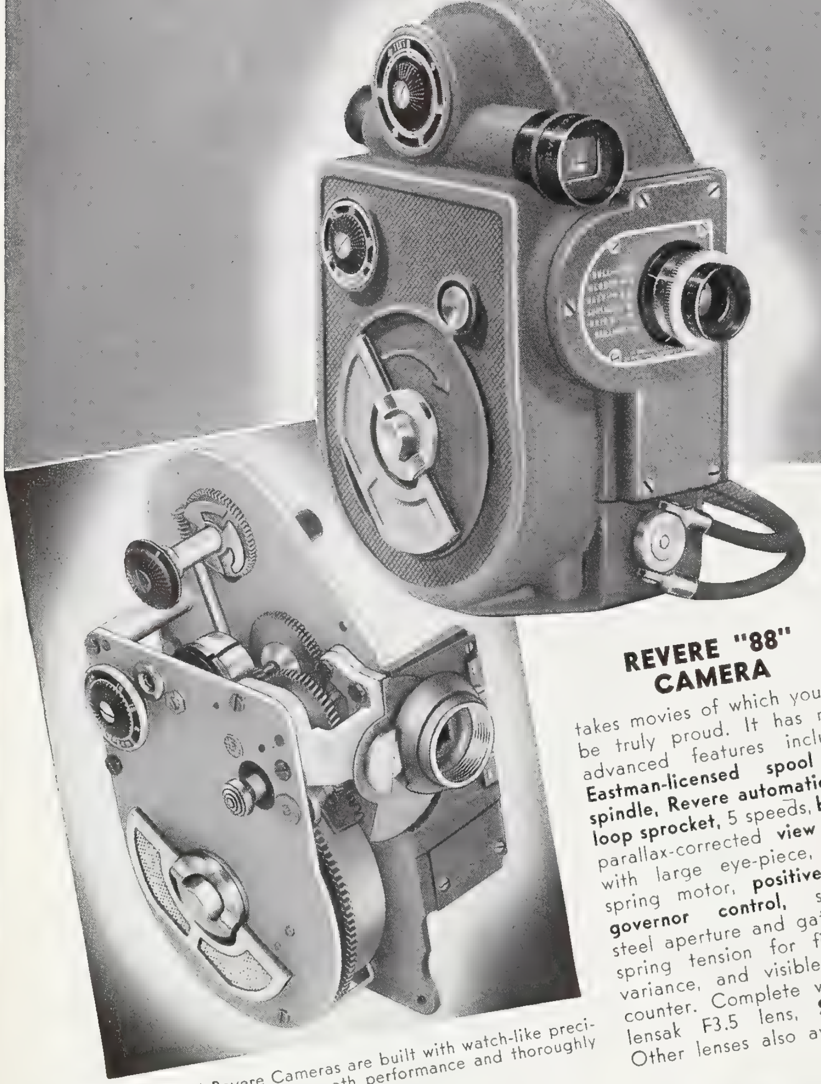

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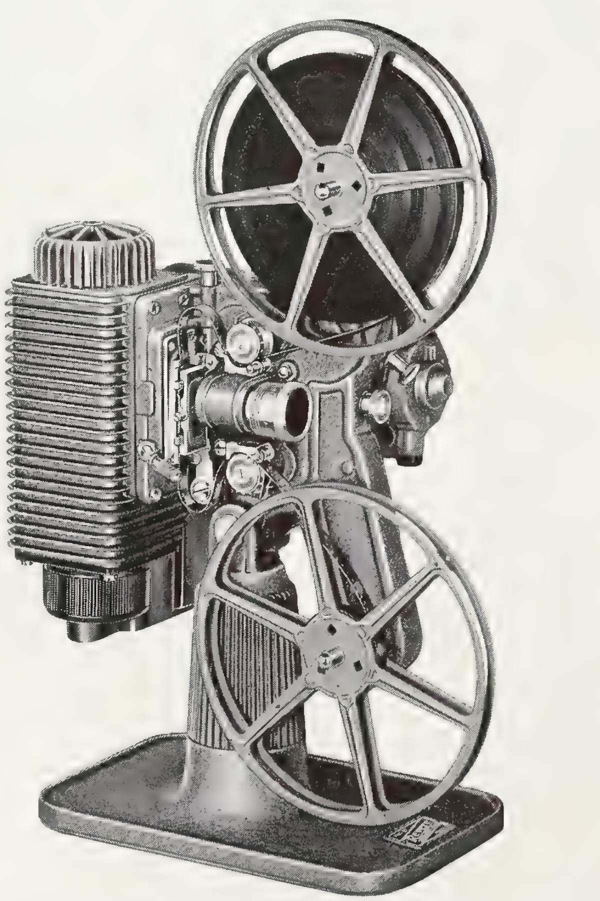

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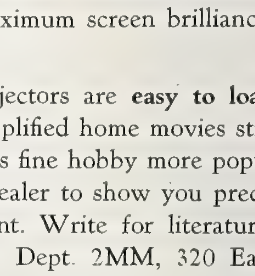

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# ACL VOLUNTEER REGISTRATION

IF YOU are willing to aid our country's war effort by making or projecting 8mm. or 16mm. motion pictures, you can further the war service of the Amateur Cinema League by answering this preliminary questionnaire.

The answers to these questions will be helpful in presenting the capacities of the Amateur Cinema League to agencies and organizations performing important wartime work.

This questionnaire has no connection, direct or implied, with governmental agencies. It is in no sense mandatory, nor does answering it obligate the signer to any specific duty or guarantee to him any service. If you answer this questionnaire, the donation of your time and services will still be entirely voluntary. Such volunteer service will in no way exempt you from calls for your service by official governmental agencies.

The answers to the questionnaire will simply constitute a survey of your willingness to lend your movie skill to whatever projects and services the proper authorities consider most useful.

Movie makers who are not members of the Amateur Cinema League, as well as ACL members, are invited to fill in this questionnaire. No commercial use will be made of the names and addresses obtained in this way.

## ★ Filming Equipment

1. Make and model of camera ______
2. Camera speeds ______
3. Lens equipment ______
4. Tripod ______
5. Exposure meter ______
6. Lighting equipment ______

## ★ Projection Equipment

1. Make and model of projector ______
2. Silent or sound ______
3. Lamp power ______
4. Size of screen used ______
5. Double turntable equipment ______

## ★ Filming Experience

1. How many years have you been making movies? ______
2. How many hundred feet do you film yearly? ______
3. In what types of subjects do you specialize? ______
4. What experiences have you had in making practical, educational, scientific or business films? ______
5. What experience have you had in group productions (e.g. club productions)? ______

## ★ Personal Data

1. How much time could you give? ______
2. Could you give it entirely on a voluntary and unpaid basis? ______
3. What kind of services would you prefer to give? ______
4. Are you willing to serve in: Your community? ______ Your County? ______ Your State? ______ In the United States? ______ Abroad? ______
5. Age? ______
6. Married or single? ______
7. Any physical handicaps? ______

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### LATEST RELEASES

**In All the World,** 1 reel, 1200 feet, 16mm. sound on film, color; produced by Great Northern Railway.

OFFERED TO: groups and individuals.

AVAILABLE FROM: U. S. Travel Bureau, 45 Broadway, New York, N. Y.

*In All the World* takes the audience on a trip by motor coach through Glacier National Park and the Canadian Rockies. Both the scenic beauties and the extensive recreational facilities of this area are featured.

EDUCATOR'S COMMENT: Students will enjoy the lovely color scenes and will learn to appreciate the real beauties of our great Northwest.—*E.D.C.*

**Oil for Aladdin's Lamp,** 3 reels, 1030 feet, 16mm. sound on film, black and white; produced by the J. Walter Thompson Company.

OFFERED TO: groups and individuals east of the Rockies.

AVAILABLE FROM: Public Relations Department, Shell Oil Company, Inc., 50 West 50th Street, New York, N. Y.

In *Oil for Aladdin's Lamp*, the audience gets a glimpse into a little known but increasingly important phase of the oil industry—the creation of chemical miracles from petroleum. In a trip through Shell's "University of Petroleum," we see made before our eyes such products as rubber, cellophane, antiseptics, antifreeze, perfumes, vitamin E and glycerin.

EDUCATOR'S COMMENT: This is an interesting picture for chemistry students or for general science students of junior and senior high school age who are studying petroleum.—*E.D.C.*

**It Looks Like New,** 850 feet, 16mm. sound on film, color; produced by Film Associates.

OFFERED TO: groups only.

AVAILABLE FROM: Quick Cleaners, Inc., Dayton, Ohio, and Lexington, Ky.

This motion picture portrays the many steps through which various articles of clothing pass in a modern dry cleaning plant. Some of these are sorting, weighing, cleaning, pressing, repairing, inspecting and packaging. Also shown are the processes in cleaning rugs and in fashioning fur coats.

**Going to College,** 1200 feet, 16mm. silent film, color; produced by Robert D. Mullin and the University of Tulsa.

OFFERED TO: groups.

AVAILABLE FROM: Robert D. Mullin, Filmcraft Studio, Tulsa, Okla.

*Going to College* is the story of a boy and girl who visit the University of Tulsa in the spring of their senior high school year, to see what the college has to offer. They meet two students of the University who conduct them on a tour of the campus. Not only do they see the sights and meet some of the faculty, but by means of flash backs the high lights of the year's activities are illustrated.

**The Iso Color Process,** 400 feet, 16mm. silent film, black and white and color; produced by Hartley Productions.

OFFERED TO: groups only.

AVAILABLE FROM: Spectrum Products Company, Inc., 33 West 60th Street, New York, N. Y.

This film depicts the procedure of making a natural color print by the Iso Color Process, from any kind of separation negative. These prints can be made by an amateur in his darkroom, with small investment. The extreme simplicity of this method has made it possible to show, for the first time in the history of color photography, a complete color printing procedure in fifteen minutes.

**The Champions Write,** 15 minutes, 16mm. sound on film, color; produced by Donald Manashaw.

OFFERED TO: groups, especially schools and colleges.

AVAILABLE FROM: Gregg Publishing Company, 270 Madison Avenue, New York, N. Y.

This movie shows eight of the fastest shorthand writers in the country and the secrets behind their speed. The film is designed to be screened before high schools, colleges and business schools throughout the country.

**Army in Overalls,** 1 reel, 400 feet, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

OFFERED TO: groups and individuals.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

*Army in Overalls* describes the work of the C.C.C. in cutting timber, building roads and bridges, clearing fields for use by the air force and learning how to use small guns. The relationship of this program to national defense is stressed throughout the film, to give it a topical aspect.

EDUCATOR'S COMMENT: This movie is usable in high school modern history classes, to show the work being done by the C.C.C.—*E.D.C.*

### RECENT RELEASES

**Exploring with X-rays,** 4 reels, 16mm. and 35mm. sound on film, black and white; produced by General Electric Company.

OFFERED TO: groups only.

AVAILABLE FROM: Visual Instruction Section, General Electric Company, Schenectady, N. Y.

The history of X-rays, from their discovery by Roentgen down to their manifold uses of today, is set forth in forty minutes of real entertainment. A good scientific explanation of the process of X-raying is given by Dr. Coolidge, a pioneer in the field.

EDUCATOR'S COMMENT: This is a very good film for high school physics or college science classes studying the X-ray. It is usable also in biology or health classes, to explain the use of X-rays in modern medicine. Finally, as a vocational guidance film, it might be helpful to students interested in becoming X-ray technicians.—*E.D.C.*

**Cavalcade of Texas,** 1800 feet, 16mm. sound on film, color; produced by Interstate Circuit, Inc.

OFFERED TO: groups only.

AVAILABLE FROM: U. S. Travel Bureau, 45 Broadway, New York, N. Y.

This travelog of the Lone Star State shows the scenic wonders and industrial cities of Texas. Dallas, Austin, Galveston, El Paso and Ft. Worth pass in review, as do the cotton fields, cattle country, lumber districts, citrus areas, cement, sulphur and petroleum industries and the many historical landmarks. The ending shows some representatives from Texas in Washington, and some scenes of the capital are inserted.

EDUCATOR'S COMMENT: This is an outstanding travel film for all age groups studying Texas.—*E.D.C.*

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8mm. 16mm.

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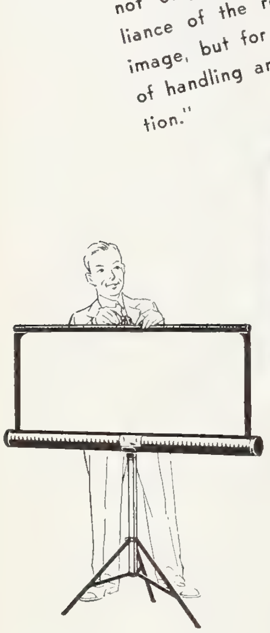

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# REGISTER NOW!

ELSEWHERE in this number of Movie Makers will be found an Amateur Cinema League registration form for personal filmers who wish to list themselves for possible war service as movie makers and movie showers.

Just as the United States government will register a large number of American males in the month of February for war service, so it seems reasonable for the Amateur Cinema League to take a voluntary census of filmers. This census is in no way mandatory or official, nor has it any connection, direct or implied, with any governmental agency. It is entirely the act of the Amateur Cinema League, designed to enable the League to meet more intelligently the requests that may come to it from a number of sources, all of which will be requests for war service of one kind or another.

Voluntary registration with the Amateur Cinema League by personal filmers cannot, of course, obligate them to any specific performance or guarantee service to them, nor can it, in any manner, be permitted to get in the way of whatever summons may come from the United States. It is only an informal census, but a reasonable census that may enable patriotic movie makers to be of practical and definite service later.

All filmers are invited to register with the Amateur Cinema League. There is no intention to limit the registration to League members nor to make membership in the League prerequisite to any service that the League may be able to bring to the attention of movie makers. This registration is an effort to establish a roster of those men and women who have substandard cinematographic skills of various kinds and who want to make those skills available in the war effort if they should be needed.

The names of persons who register will not be given to any but proper agencies that are well recognized nationally as either governmental units, national, regional or local, or as semi public institutions that have a proper status in the war effort of our country. No commercial use whatever will be made of the names of any registrants.

There are many men and women who would be glad to serve the nation as movie makers if their service is not preempted by other agencies with prior rights. Filling out the registration blank on page 51 of this number of Movie Makers does nothing more than to state the willingness to serve, if that service is needed, and to indicate the ways in which that service could be offered.

The Amateur Cinema League confidently expects a large registration of patriotic filmers.

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

# Fine Frames

Signs of the vernal season supply the film material in *Spring*, produced by Georgia First, ACL, of Rock Island, Ill. This is a subject that is always new and always interesting,

Dr. Lucius W. Case, ACL, of Pomona, Calif., included this magnificent shot in his picture, *Flowers*, a topic among many others that has no possible wartime restriction.

The lowly robin is the theme of *Mr. and Mrs. Robin*, filmed by T. J. Courtney, in wartime Halifax, Nova Scotia. You need not look for the rare species of subject matter to make a good film.

In *Little and Lively*, Lawrence Kakatsch, of Milwaukee, Wisc., tells of the dreamland adventures of a very small boy who falls asleep over a picture book.

Will wartime filming restrictions greatly hamper the typical movie maker's choice of subject matter? Not much, if these frames, selected from recent amateur movies, are any guide. There is scarcely a shot on this page that would be tabu under the most stringent war regulations.

Well lighted portrait shots introduce the characters in *One Quiet Evening*, a photoplay by C. J. Hewitt, ACL, of Portsmouth, Va.

Fall foliage and New England architecture are combined in *Nature Paints the Scenery*, by Lester Shaal, ACL, of Edgewood, R. I.

The movie maker turns the camera on himself in *Making the Grade*, a cine novelty by George Mesaros, ACL, of New York City.

Mrs. Erma Niedermeyer, ACL, of Milwaukee, Wisc., caught the hunter at early dawn, in this excellent frame from *Ducks vs. Hunters.*

# HOW A CLUB PLANS WAR FILMS

## Outline for organization of volunteer film group

JAMES W. MOORE, ACL

WHILE amateur movie clubs across the country are eagerly awaiting word from a busy Administration as to how they may aid the war effort, there is one essential job that we can all do now—Get Organized!

The group production of civilian defense and first aid auxiliary films is the most important opportunity that we personal movie makers have had since the hobby began. It is one which should not be bungled by unpreparedness, inefficiency or internal squabbles. If we are going to do a good job, we must be ready and organized to do it, with a clear cut idea on the part of each member of the club as to what his job will be. To aid in that important undertaking, the staff of MOVIE MAKERS has called on experienced club leaders for their advice. We have checked and balanced their reports, aligned them with our own experience of more than fifteen years in the craft and have built up from these data an idealized structural guide for group film production. It is presented herewith in outline form and, below, in a chart.

To begin with, it should be understood that *all* tasks in a filming effort of this kind are important to its success. If the assistant personnel clerk slips up on an assignment, the result can be just as serious a stumbling block in the film's progress as if the first cameraman missed an exposure or the director a proper sequence of his action. We cannot all wield the megaphone or get behind a camera. What counts in this type of film work is the high quality of the results, and such quality is not arrived at by assigning twelve different sequences to twelve different cameramen—and then wondering sadly why the dozen varied "takes" don't match. This is no picnic, but a serious production project.

### The Supervisor

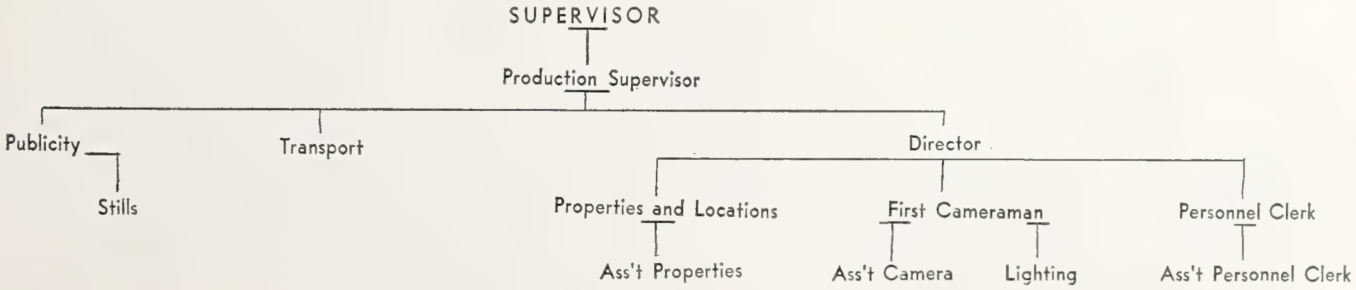
The first job, and the toughest, is one of responsibility. The club should choose from its ranks that member best qualified by experience to guide the progress of the entire production. He need not be your best movie maker or even a very good one. But he should be a capable executive and one skilled in winning the cooperation of all the varied elements he must control.

It should be the primary task of the supervisor to serve as liaison officer between the club and the client, which might be an organization, a committee or an official. It should be his ultimate responsibility to make sure that the needs of the club and the wishes of the client are clearly understood, one by the other. To him, the production supervisor—who works only with the club members—shall report their plans for production, both general and specific. It is the duty of the supervisor in turn to lay these plans before an appointed representative of the client, for approval, disapproval or suggested modification. When any given plan has been approved by the client, it is the responsibility of the supervisor to make sure that the client clearly understands the obligations undertaken therein as to personnel, properties and physical settings under the client's control and that these shall be available at the time and place specified. All in all, it is a tough, exacting job, requiring the tact of a diplomat, the energy of a dynamo and the patience of a Job.

### The Production Supervisor

With the supervisor engaged in assuring that all matters run smoothly between club and client, the production supervisor is left free for the full time job of correlating all efforts within the club. Largely, these responsibilities will be worked out in periodic production conferences preceding each different period of shooting, wherein the details of the work ahead will be discussed and the various requirements for carrying out this work made clear.

Such conferences will be attended by the supervisor, production supervisor, director, first cameraman, personnel clerk and property man, so that the duties of each may be understood accurately. At such time, cameraman and director will outline the action entailed in the coming sequence, the personnel involved (both in and out of the club), the settings, costumes and properties required. Arrangements for any of these which involve the cooperation of the client (such as the use of a fire engine, two policemen and a radio patrol car) are the responsibility of the supervisor or liaison chief, assisted by such department heads as properties and personnel. Arrangements for all other needs shall rest in the hands of the production supervisor, who will call in the staff involved and outline the requirements of [Continued on page 73]



# They learned by doing

## This high school found film skills through work

GODFREY ELLIOTT

IN FEBRUARY, 1940, an eager group of high school seniors at Oakvale, W. Va., set out to "make a movie."

Hopes were high, few thought of it as more than a final adventure that would climax an interesting high school career, and everybody looked forward to at least two weeks of pleasant fun with a little work thrown in.

Three months later, a tired and much soberer group of students, with a sigh of satisfaction that came right up from their shoe soles, sat down to the first preview of their completed production. Those three months hold a story of deflated optimism, rising hopes, tragic delays, amusing interludes and downright hard work. Said a student spokesman for the group, "It's fun to be making our own movies. But, gosh! It takes work, too!"

Now, film production at Oakvale was no new thing. Almost all these students, at one time or another during their high school life, had worked behind or in front of the camera. In fact, they had seen so much of it that they approached the production ahead of them with considerable casualness and not a little sophistication.

Previous productions in the school had always been turned over to some instructor in whose hands the thing just seemed to grow up without any great amount of effort. This was going to be a "cinch." However, two months later, they were stewing over the approach of an inexorable dead line. But, wait—the story gets ahead of itself.

This is really the tale of how a group of teen age youngsters attempted to solve a local safety problem through the serious production of a motion picture that could be used to show correct safety habits. The school had been invited to participate in the safety film project that was being sponsored by Ohio State University's Bureau of Educational Research and the Highway Education Board. Each of ten schools was to produce a short film, dealing with some phase of local traffic safety.

The school authorities at Oakvale decided to turn the local project over to some school group already organized and functioning, in order that the film production could be made an educational activity. With this view in mind, the project was offered to the senior class. This group of twenty one youngsters accepted with alacrity. Two of their instructors (in English and in science) consented to develop the production activities as a part of the day to day work in their classes. All work on the project was to be integrated [Continued on page 76]

• Production "stills" from "Life's Too Short," safety movie made by high school seniors at Oakvale, W. Va. At bottom, class inspects completed movie.

Photographs by Godfrey Elliott

# Snow fun

Harold M. Lambert from Frederic Lewis

Dad's pipe is appropriated to embellish the snowman

## A cine tale of the family as it enjoys wintertime

### BENJAMIN F. FARBER, jr., ACL

HERE is a scenario to help you to record the fun around your house in snowtime. But don't feel tied down to these specific scenes, for the exact choice of shots does not matter in a winter family film. Perhaps other equally absurd actions take place in your neighborhood. Fit the scenario to the fun, whatever it may be. Simply bear in mind the basic continuity, which shows mischievous winter sport, and then consider the price that children may pay for it in cleaning up. Finally, think of the manner in which—all too often—the tables are turned around again.

On the other hand, perhaps you would rather not spend so much film on the intricacies of a story. Perhaps you would like to show, in 200 feet or so, all the various outdoor interests of the family. Then you can organize the picture in a loose sort of way, by putting together in the first sequence all the *symbols* of winter—the "arty" shots, if you will—branches covered with icicles, frozen milk bottle tops, sprays of snow from rotary plows, winter store windows and so forth.

For another sequence, you might picture the worries that arrive with the first storm. Make the subjects large and general or small and domestic. Shoot gangs of shovelers, or your own boy cleaning the sidewalk; take lines of cars on a slippery highway, or your own troubles with chains; pick up crowds easing their way along slick sidewalks, or (filming from outside the house) your wife trying to open a window stuck fast by the ice.

Naturally, your next section will deal with the fun of wintertime. Nobody needs to tell you of the excitement in a child's face just before he takes off on his sled from the ridge of a hill. You can anticipate your audience's reaction to a closeup of a boy who is just recovering from a tumble into a snowdrift. These shots will give your "fun" sequence a real "punch."

But, in case you want a tailored scenario, here is one ready to film.

1. Main title. *SNOW FUN.* (Spell out the letters in clean white snow, by spilling water through a funnel that is held above the camera and out of the lens field. After filming the title long enough for reading time, wash it off completely, by pouring water on it from a pail, again held above camera range.)

2. Credit titles. *Filmed by* — — — —. (This and other titles, if necessary, should be filmed in a similar manner. Following the last "wash off," tilt the camera upward, to reveal the next scene.)

3. *Medium shot.* Hank, a boy between ten and sixteen, empties a pail of water on the broad cement driveway outside a home garage. (If this location is hard to get, simply use the street in front of your house.) He looks at the cleared wet place and then up at the sky.

Title. *"H'mm, guess that oughta freeze pretty fast. Better get my skates ready."*

4. *Closeup.* Hank gazes at the sky briefly as he ponders the weather conditions.

5. *Closeup.* Nancy, aged five to ten, gazes upward.

6. *Medium shot.* Nancy and several children who are at work on a huge snowman. Nancy joins the other children. (Here you can include other closeups of children who are happily packing and shaping the snow into arms, shoulders and head.)

7. *Semi closeup.* Dorothy, aged eight to thirteen, looks up at the snowman's head and thinks very hard, one mittened finger in her mouth. Suddenly she gets a bright idea and races off for the house. Follow her with a "pan."

8. *Closeup.* From outside, Dorothy opens the door of the house and enters, leaving large footprints of snow on the carpet, seen through the open door. Hold this scene for a second.

9. *Closeup.* Dorothy's hand empties a box of buttons on a table. She selects two very large buttons, and the hand disappears, leaving the

[Continued on page 75]

# SPECIAL PROJECTION AIDS

## Devices that will help you in presenting a movie show

HORACE M. GUTHMAN, ACL

WHEN you have worked out a carefully scored sound on disc accompaniment for one of your films, you will want to run your projector at a speed of exactly sixteen frames a second. If the picture speeds up or lags, your sound effects will be awkward, and the musical changes may occur at the wrong times. Variation in projector speed is especially troublesome if you have made recorded discs or if you have "faked" lip synchronism.

Since sound on disc and phonograph record accompaniment are the only means by which music or sound effects can be presented with 8mm., it seems to me that it is especially important to be able to know when your 8mm. projector is running at exactly sixteen frames a second—no more, no less.

I have worked out a speed indicator for my Keystone R 8 projector—a device that could be used on most types and makes of 8mm. projectors, with a few changes that the particular design of a given machine will readily suggest.

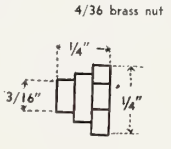


Fig. I

After considerable investigation, I discovered that a stroboscope furnished the most accurate method of speed indication and that it was simplest to build. There is only one moving part on the Keystone 8 projector which can motivate a stroboscope. It is the large driving pulley on the motor side of the projector, which transmits motion to the entire mechanism.

The first step is to design the stroboscope, a disc composed of alternate black and white segments. Cut the disc from white cardboard and, on it, draw a number of equally spaced lines, radiating from the center of the disc to its periphery. The following equation gives you the number of lines required.

$$N = \frac{t \times f}{\text{r.p.m.}}$$

N — number of lines
t — times in seconds
f — frequency of current
r.p.m. — speed of the pulley

The pulley on a Keystone projector makes one revolution for each frame, and, therefore, it has a speed of sixteen r.p.s. or 960 r.p.m. If the current is sixty cycles, as are most alternating current systems in this country, the equation will be as follows:

$$N = \frac{60 \times 60}{960} = 3.75 \text{ lines or segments}$$

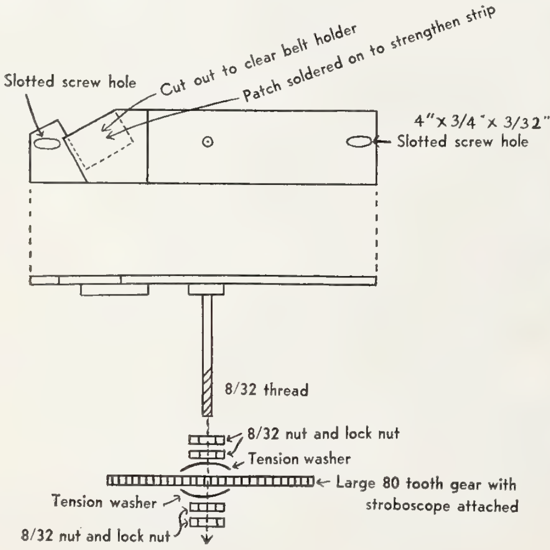
As we cannot work with a part of a segment, we must use a convenient prime number. The number "15," which is four times 3.75, is the best choice. At this stage, by the use of a protractor, we shall divide our disc into fifteen black and fifteen white segments of twelve degrees each. This procedure must be done accurately, for, otherwise, the stroboscope will not work properly.

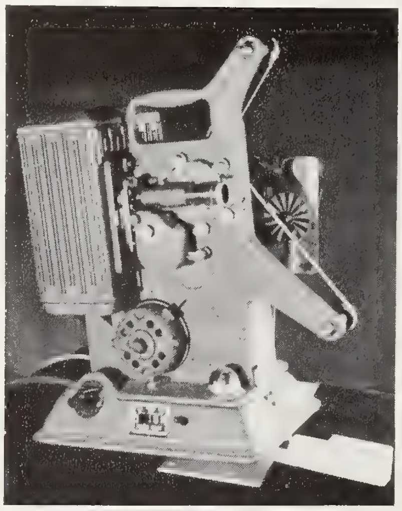
Since the projector pulley revolves at 960 r.p.m. and since we have chosen fifteen segments or lines, it is then necessary to use a four to one step up gear (3.75 x 4), to bring the stroboscope into the proper speed for the number of segments that we are using.

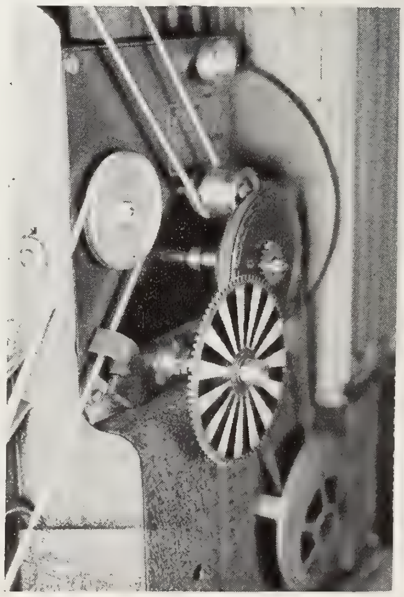
The first construction step is to remove the small nut that fastens the large pulley upon the shaft and to place on the shaft the small twenty tooth gear, fastening it with the small nut shown in Fig. 1.

The mounting for the large eighty tooth gear is shown in Fig. 2.

Fig. 2







• Above, the projector with stroboscope and mirror in place. This picture, from control side of projector, shows stroboscope in mirror. Right, detail of gear and stroboscope.

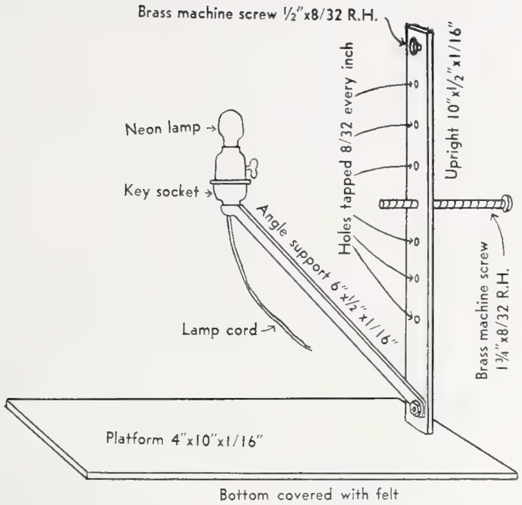

Brass machine screw ½"x8/32 R.H.
Holes tapped 8/32 every inch
Upright 10"x½"x1/16"
Neon lamp
Key socket
Angle support 6"x½"x1/16"
Brass machine screw 1¾"x8/32 R.H.
Lamp cord
Platform 4"x10"x1/16"
Bottom covered with felt

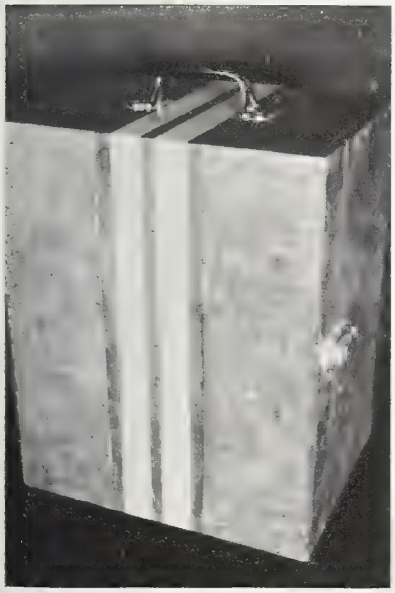
Fig. 3

The two small machine screws that hold the side plate to the projector are removed, and the mounting is then fastened in its place with the two ⅜" x 4/36 machine screws. The slotted screw holes shown allow the proper adjustment that will not bind or slow the projector mechanism. The stroboscope disc is exactly centered on the large gear, and it is cemented to it.

Since the stroboscope is not on the side of the projector on which the controls are located, the operator cannot readily see it when he is running the projector. This problem is solved by the construction of a device to hold a mirror, illustrated in Fig. 3. This support also holds the neon lamp. Construction details are shown in Fig. 3.

The height and angle of the metallic mirror may be adjusted so that the operator can see it most conveniently. This adjustment is accomplished by drilling and tapping the upright support every inch and by using a long machine screw in the lower position. The bottom of the base is covered with felt, to prevent its scratching the table.

Fig. 4



• Projector carrying case, at left, closed and, below, open to show how projector and accessories are packed.

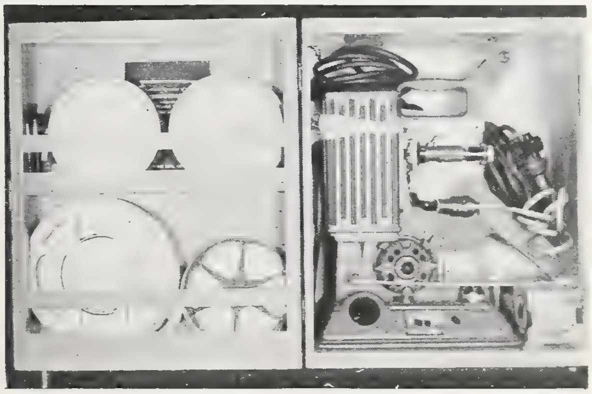


Fig. 5

In operation, one views the stroboscope as it is illuminated by the light of the neon lamp. When the projector is running at sixteen frames a second, the black segments on the disc will appear to be motionless. It is easy to increase or to decrease the speed of the projector until the point is reached at which the segments appear to be motionless.

The stroboscope will operate only on alternating current, because the illusion of the motionless segments is created by the fact that the neon lamp is actually dark a number of times a second, sixty times a second in the case of sixty cycle alternating current.

Here is a list of materials that are required to build a stroboscope for a Keystone 8.

1 G-101 gear 20 teeth ⅝" dia.
1 G-111 gear 80 teeth 2½" dia.
1 ¼ watt neon bulb
1 candelabra key socket
1 ⅛ nipple and lock nut
6 ft. lamp cord and plug
1 piece sheet iron 10"x4"x1/16"
1 strip iron 10"x½"x1/16"
1 strip iron 6"x1½"x1/16"

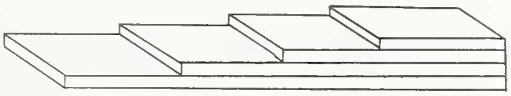


Fig. 6

1 strip iron 4"x¾"x3/32"
6 nuts 8/32 thread (brass)
1 brass rod 1⅞" long ⅛" dia. 8/32 thread—both ends
2 brass tension washers
2 4/36 machine screws—⅜" long
1 4/36 brass nut as per cut ¼"

## Projector carrying case

When one gives a show for an institution or in the home of a friend, he must carry projector, films and screen and, if he uses music, he must also carry turntables, amplifier, speaker and records. In carrying all this equipment, I have found it easiest to use the smallest number of cases possible.

The projector carrying case shown in Figs. 4 and 5 contains space for almost everything that is necessary for a silent show. The cover has sufficient room for three 400 foot and six 200 foot reels of 8mm. film, and space is provided for a bottle of oil and a cleaning brush.

The projector lamp, neon bulb and mirror platform and an extension cord are packed around the projector. The projector is securely fastened in place by a pair of straps. The case measures ten by thirteen by sixteen and a half inches, and it is built of three quarter inch stock for the top and bottom, while the four sides are of three eighths inch plywood. The parts are glued and screwed together. The cover has a projecting lip of one quarter inch, to help keep out dust.

The cover is hinged and is fastened by a trunk type hasp, and the handle is an iron type that is securely bolted through the top. The case was built as a solid box, and the cover was sawed off after completion.

Every part was thoroughly [Continued on page 77]

# A POPULAR TITLER PLAN

## Specifications that have evoked wide interest

KENNETH F. SPACE, ACL

THE item in *The clinic* department in MOVIE MAKERS that has aroused the most interest in the past year is the homemade titler, designed by A. R. Bowen, ACL, which appeared in the September, 1941, number.

We are still getting requests for additional assistance in building Mr. Bowen's titler, so that we are here presenting its construction diagrams again. While the basic design is the same as that originally given, we have omitted some of the features of limited use that were originally included by Mr. Bowen, to meet his particular needs, and we have included additional features that we believe would make the titler more flexible and efficient for most movie makers.

The titler which has resulted from this collaboration will accommodate either a title card in an easel frame or a piece of glass that can be used when titles with an action background are desired. After you have set up this titler, you may fix the camera support rigidly in position, so that the titler will always be ready for use in making titles with a card of a given size, or you may unlock the camera support so that the camera can be moved forward or backward, to accommodate title cards of various sizes.

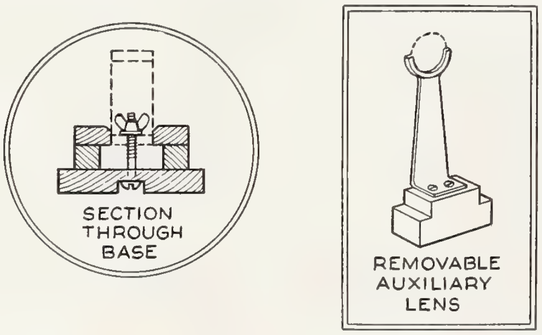


**Fig. 2.** Camera and auxiliary lens supports

Finally, if your camera has a focusing lens, you can use this titler without a supplementary lens; on the other hand, it has provision for a supplementary lens that may be added if you want to make titles with a camera having a fixed focus lens, or if you want to work at a closer range than that permitted by your focusing lens. The optional auxiliary lens support, which is removable, provides this feature.

The titler dimensions given in the construction diagram (Fig. 1) on this page are planned to suit all average needs; but, should you have a special function in mind, you can alter them to suit your convenience. In making the titler, be sure to use well seasoned wood that will not warp.

The camera support slides freely in the groove, but it may quickly be locked into place by means of the bolt through the base. The bolt slides into the slot that is cut in the base of the titler.

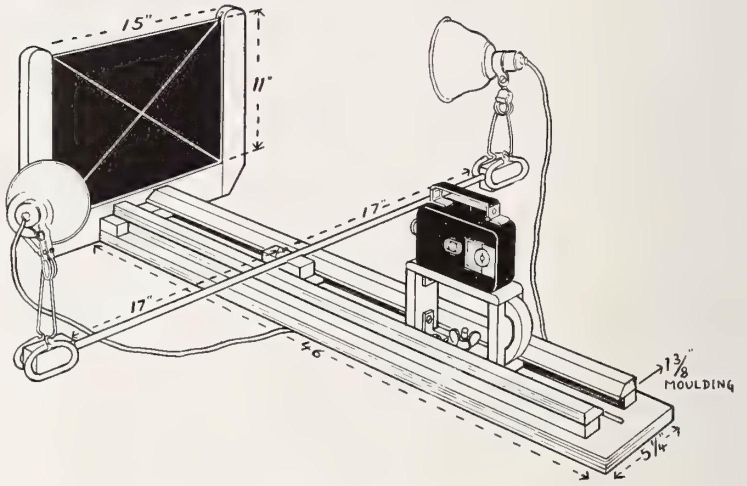


**Fig. 1.** Diagram and dimensions of popular titler

The supplementary lens can be slipped into the holder, as shown in Fig. 2. The support of the lens is made of tin or other metal, which is fastened to the wood block that is cut to fit the groove for the camera support. In placing the supplementary lens support in the titler, you first remove the camera support and then slide the lens holder into the track and replace the camera support. In operation, the supplementary lens should be directly in front of the camera lens and as close to it as the block will allow.

Since the camera may be moved forward on the track for closer positions, the support for the lights is also designed to slide back and forth, so that the lights may be put at a convenient distance from the camera. While the lights shown here are clamp on reflectors, a permanent installation may easily be constructed. It would be well to note, however, that the design of the lights should be such that the lamps can be rotated on their bases, so that their light may be directed fully upon the easel, no matter how close to the easel the block supporting the lamps may be advanced. If you desire, you can make it possible to lock the lights in position, by adding a bolt to the support for the lamps, in the same manner as in the case of the camera support.

Many of the inquiries regarding the original presentation of the titler in *The clinic*

[Continued on page 80]

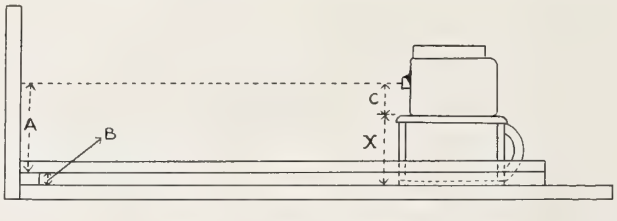


**Fig. 3.** How to find height of camera support

# PRACTICAL FILMS

GORDON L. HOUGH

## New Machine Shop Films

Designed and issued by Film Productions Company, of Minneapolis, is the *Machine Shop Practice Series*, a set of twelve 16mm. sound films in black and white, covering eight common processes in machine shops. This program has two general aims—first, to provide the operator with a sound knowledge of the fundamentals of machine shop work and, second, to teach a man how to apply this knowledge toward the solution of individual problems. An abundance of closeups, together with photomicrographs and animation, helps to make clear each operation. Titles in the series are: *Metal Cutting Principles, Precision Layout and Measuring, Jigs and Fixtures, Dies and Die Making, Lathe Operation, Planer and Shaper Operation, Milling Machine Operation* and *Grinding*.

Prints are now in use in such defense and industrial training centers as General Motors Corporation, Henry Ford Trade School, Chrysler Corporation, Westinghouse Electric Company, Western Electric Company and International Nickel Company. Roy A. Clapp, president of Film Productions, directed the series, Ralph Perry was the cameraman and Allen Briggs was the sound man.

## History of Ohio

Chester G. Heffner, ACL, of Mansfield, Ohio, recently produced a film, called *Beautiful Ohio in Its Making*, as an aid in teaching the geography and history of that State. Running 1600 feet of 8mm. Kodachrome, the movie had its origin in a 400 foot monochrome production, made in 1935. Seeing the possibilities in a film of this sort, Mr. Heffner did a great deal of research and traveled more than 15,000 miles to complete the present version. The first reel takes up Ohio from its beginning to the Northwest Ordinance of 1787; the second covers the period up to Ohio's admission as a State in 1803; reel three tells of the Civil War; and the last section brings it up to date. In addition to showing the film in schools, as an adjunct to the history books, Mr. Heffner plans to exhibit it to local clubs and civic organizations.

## Audio Visual Conference

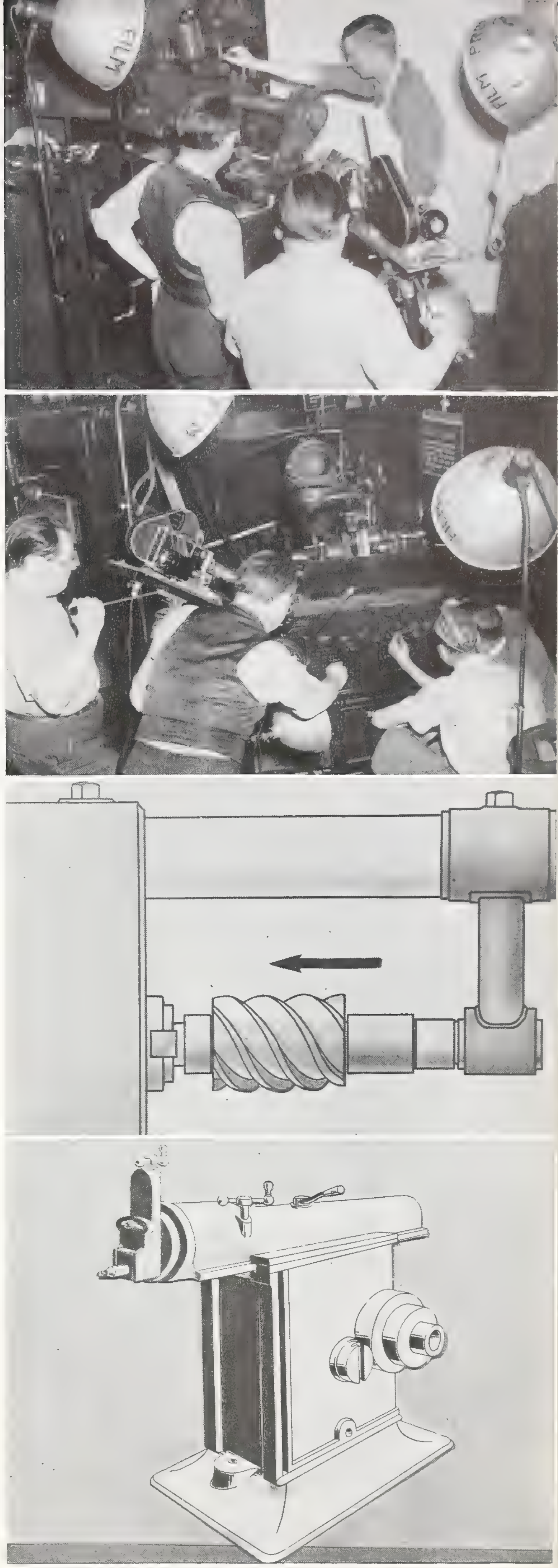
Atlanta, Ga., played host November 13 to 15 to the fifth annual Southern Conference on Audio Visual Education, under the chairmanship of J. C. Wardlaw. Five sessions of the three day period were devoted to showings of new educational films and to speeches, while one session was given over to eight specialized group forums. In addition, various types of audio visual equipment and publications in this field were on display for the delegates.

## General Extension of U. of N. H.

Continuing with the expansion begun two years ago, the General Extension Service of the University of New Hampshire is renovating one of the older buildings on the campus, to provide space for the college's photo visual service. The new quarters will include a motion picture library, twelve darkrooms, a lecture room and a combined studio and projection room.

## Beaver Life Filmed

Earl L. Hilfiker, a teacher of Monticello, N. Y., has made a 1600 foot color and black and white movie of wild life around a beaver pond. Titled *Life at the Beaver Pond*, the film covers the four seasons and contains excellent closeups of plants and animals that are [Continued on page 82]



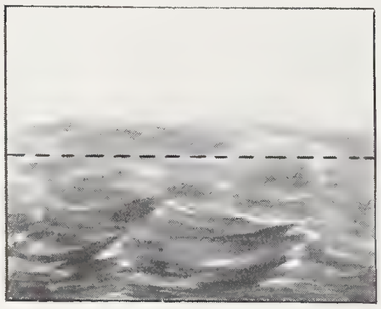
Film Productions Company

• Production "stills" and animation scenes from "Machine Shop Practice Series," set of twelve 16mm. sound films.

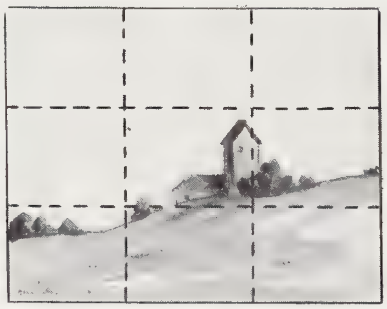
The non theatrical movie as used for various purposes

# Twelve cine compositions

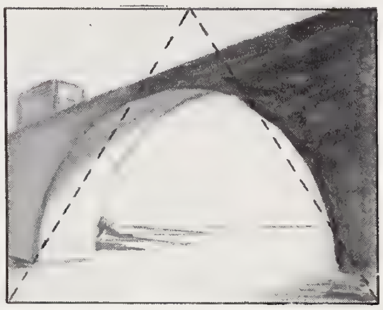
CHARLES COOK



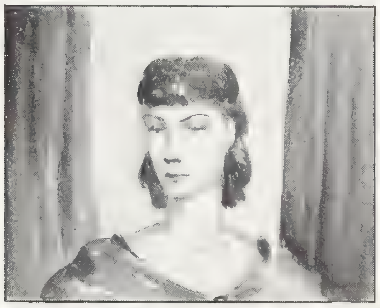
• If you divide the camera field in half, you will produce two rectangles which divide the interest of the observer. Never permit the horizon line to bisect the picture; tilt your camera slightly upward or downward.



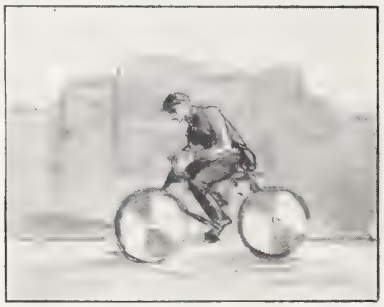
• A rule of thumb, helpful in shooting scenic views, is "the division of thirds." Briefly put, if you establish the center of interest at one of the intersections of the imaginary lines, you are likely to get good compositions.



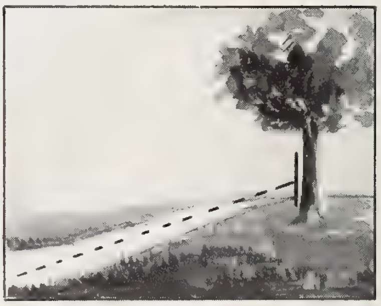
• The triangular arrangement of masses or lines in a scene always produces good composition. Often, a side view of the principal subject will give you a triangular arrangement, while a head on view would not.



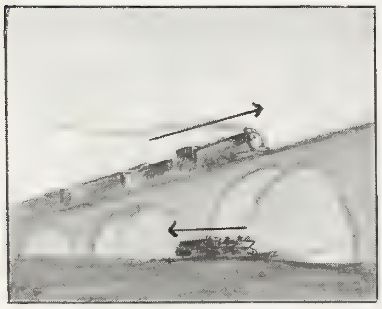
• When it is practical, select foregrounds or backgrounds that match the form of the central subject. Here, the girl's head and hair make a vertical rectangular form, as do the curtains behind her.



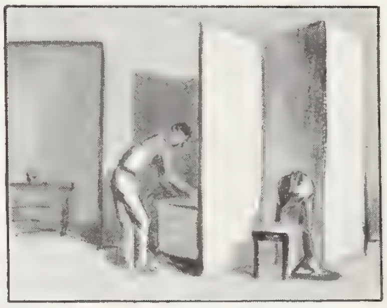
• If you desire to show speed, center your moving subject within the finder and follow it. The blur of the background helps to create the illusion of rapid motion and emphasizes the importance of the subject.



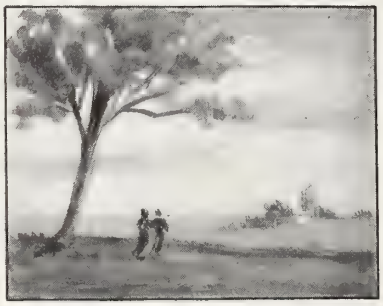
• If the principal lines in a scene seem to run out of the frame, look around for a slightly different viewpoint which will include an object that will hold the eye—in this case, the tree. The tree makes this scene interesting.



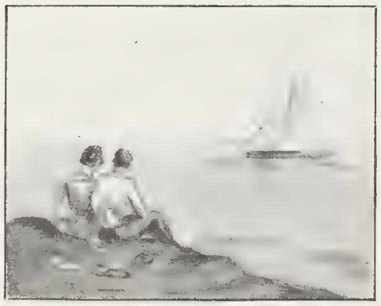
• When it is practical, counteract the main motion (in this case, the train) with an opposite movement (in this case, the automobile). This procedure gives the scene a feeling of balance and an illusion of a third dimension.



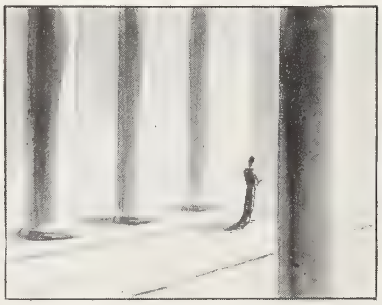
• If you can include a number of plain surfaces at different distances from the camera, you can increase the illusion of depth in the scene. This effect can be gained in interior scenes with the help of screens and doorways.



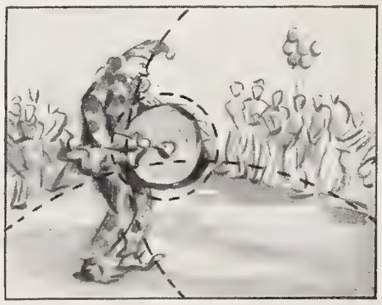
• If the setting dwarfs the characters in the scene, they may move freely without disturbing the principal composition. For that reason, it is easier to get good action compositions outdoors than in the case of interiors.



• No matter how charming a distant view may be, it requires a foreground, to appear its best on the screen. In this scene, the people and the rocks in the foreground provide a pleasant composition in themselves.



• Strong, massive vertical forms create a mood of dignity and awesomeness. This is a principle that the movie maker can employ only when the subject makes it possible. Monuments and buildings provide such forms.



• Circular forms, such as those provided by balloons, hoops, chubby people and the like, usually help to express gaiety and cheerfulness. In a circus shot, include balloons in the foreground.

# AMATEUR CLUBS

## What organized groups are doing everywhere

A. R. Bowen, ACL

• Top, oldtime photography skit at annual salon of Bell Movie and Camera Club of Denver. Below, members and guests at the party.

JAMES W. MOORE, ACL

**Hartford sees Maxim Award** Following the pleasant tradition that was established in 1937, the first year of the Hiram Percy Maxim Memorial Award, *Hail, British Columbia!*, award winner in 1941, had its first public screening before members and guests of the Hartford Cinema Club, in Connecticut, at their late December meeting. Leo J. Heffernan, ACL, the producer, and Mrs. Heffernan were guests of the club at dinner, preceding the screening at the Hartford Country Club. Rounding out the program were *A Christmas Fantasy* and *Ether Bound Spirit,* short dramatic films in Kodachrome by Mr. Heffernan. The Hartford Cinema Club was founded by Mr. Maxim in 1926 coincidentally with the Amateur Cinema League, and it now lists as a member Percy Maxim Lee, ACL, daughter of the Founder and donor of the Maxim Award.

**Allentown awards** More than 200 members and guests gathered recently in the local Y.M.C.A. for the Third Annual Guest Night of the Allentown Y.M.C.A. Cinema Club, ACL, in Pennsylvania. Featured on the program was a screening of the club's annual contest winning films, with the Charles C. Vogt Trophy for the best film in both classes going to Arthur W. Heydt for his 8mm. production, *A Christmas Eve Dream.* Other award winning films were *Amateur Professional,* by Tilghman Weil; *Two Years Old,* by Paul Keck; *Moods of Nature,* by Louis Buehler, jr.; *Week End Tour,* by Nelson Meitzler; *May Day,* by O. C. Dorney. Charles Gerhart was chairman of a seven man board of judges, and he announced the award winning films.

• Arthur W. Heydt, of the Allentown Y.M.C.A. Cinema Club, ACL, receives the Charles C. Vogt Trophy for his 8mm. film, "A Christmas Eve Dream."

Lloyd Werley

**At Schenectady** Through the cooperation of Harry M. Jacobs and J. S. Smith, members of the Movie Group of the Schenectady (N. Y.) Photographic Society, ACL, and C. C. Bailey, of the General Electric Company, this unit had an early screening of *Railroadin',* the elaborate sound on film color picture recently released by G. E. and the American Locomotive Company. Adkins Lowell, also of General Electric, presided at the meeting and introduced to the club members John J. Boland, director of the picture for Adverti Films. *For Safety's Sake,* the club's production for the Schenectady Police Department, is nearing completion under the leadership of Cecil M. Figueroa, ACL, and E. H. MacMullen, ACL.

**New in Springfield** Fifteen members signed the charter roll of the Pioneer Valley Cinema Club, ACL, recently organized in Springfield, Mass. First officers are Walter J. Aring, ACL, president; C. J. Grant, vicepresident; Walter L. Stannard, secretary and treasurer. Morton H. Read, ACL, producer of *Holiday in Dixie* and *Where the Americas Meet,* Ten Best and Honorable Mention award winners, respectively, screened some of his work at an early meeting.

**Sound in Philadelphia** Two sound on film pictures were featured at a late meeting of the Philadelphia Cinema Club, gathered in the Adelphi Hotel. They were *Paradise,* by Robert Henderson, ACL, a record of nationally famous bands and their drum majorettes, and an experimental demonstration film by Leon Bardfeld. On the program also were *Yellowstone National Park* and *Glacier Park,* 8mm. films by Francis M. Hirst, ACL.

**San Francisco elects** Meeting in the quarters of the Women's City Club, members of the Cinema Club of San Fran-

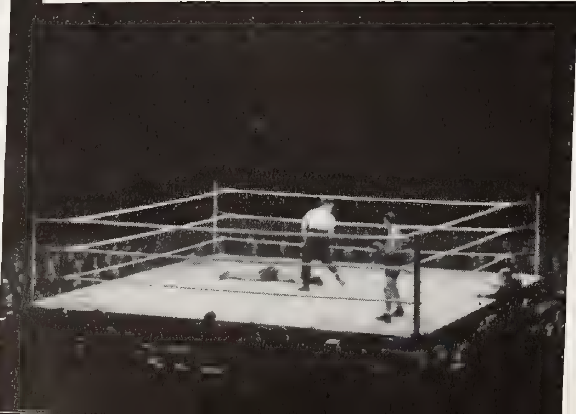
[Continued on page 81]

## SUGGESTED EXPOSURES FOR NIGHTTIME SPORTS AND SHOWS*

| *Subject* | *Film* | *Aperture* |
|---|---|---|
| Boxing, wrestling, spotlighted stage performers, night-club entertainers, ice carnivals, figure skaters | Type A Kodachrome | *f*/1.6–*f*/1.9 |
| | 8 mm. Ciné-Kodak Super-X | *f*/1.9–*f*/2.5–*f*/2.7 |
| | 16 mm. Ciné-Kodak Super-X | *f*/2.7–*f*/3.5 |
| | 16 mm. Ciné-Kodak Super-XX | *f*/4–*f*/4.5–*f*/5.6 |
| Swimming and diving exhibitions, basketball games, bowling, bicycle races** | Type A Kodachrome | *f*/1.6 |
| | 8 mm. Ciné-Kodak Super-X | *f*/1.6–*f*/1.9 |
| | 16 mm. Ciné-Kodak Super-X | *f*/1.9 |
| | 16 mm. Ciné-Kodak Super-XX | *f*/2.7–*f*/3.5 |

*This exposure information is based upon many successful tests but, for obvious variables, can not be guaranteed to produce uniformly satisfactory results.

**With brightest lighting on these subjects, only.



# IT TAKES SPEED ...AND BALANCE, TOO

SPEED AND BALANCE—that's what you need in a movie film to get the difficult and fast-moving indoor action shots of wintertime.

Speed—for maximum "seeing power" under indoor lighting without loss of detail.

Balance—for correct contrast and latitude.

These you'll always find in proper combination in Ciné-Kodak Films. And these are the qualities which are particularly important at this time of the year if you are to get the full movie story of colorful and fast-moving indoor activities.

If you have an *f*/1.9 camera, or if your camera takes accessory lenses of comparable or greater speed, Type A Kodachrome is your film. Skaters and dancers, boxers and wrestlers, riders and ropers—every performer in a spotlight is within easy reach of a fast-lens camera loaded with this nighttime color film.

But if your camera's lens is a little slower (or if your *f*/1.9 lens has to see under lighting dimmer than spotlights) Ciné-Kodak Super-X or Super-XX is the film to use for black-and-white movies.

The table at the left tells the exposure story. Check the subjects it includes against your local activities calendar . . . load up with a roll or magazine of the proper Ciné-Kodak Film . . . and treat yourself and friends to some of the finest and most thrilling movie material on the cinematic menu.

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**

CINÉ-KODAK
Panchromatic
SAFETY FILM
NO. 339
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
THE HIGH SPEED OF THIS FILM MAKES IT NECESSARY TO USE A NEUTRAL DENSITY FILTER (N. D. No. 2) WHEN EXPOSURES ARE MADE IN BRIGHT DAYLIGHT. SEE INSTRUCTIONS
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
CINÉ-KODAK
KODACHROME
100 FT. (30.48M.)
SAFETY COLOR FILM
TYPE A
16mm No. 365A
for ARTIFICIAL LIGHT
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

**PRICES**

**Kodachrome, regular or "Type A": 8-mm. rolls, $3.65; 8-mm. magazines, $4.00; 16-mm. 100-foot rolls, $8.55; 16-mm. magazines, $5.00. Ciné-Kodak Super-X "Pan": 8-mm. rolls, $2.40; 8-mm. magazines, $2.70; 16-mm. 100-foot rolls, $6.40; 16-mm. magazines, $3.75. Ciné-Kodak Super-XX "Pan": 16-mm. 100-foot rolls, $7.20; 16-mm. magazines, $4.30.**

**All prices include processing.**

# The Clinic

## Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

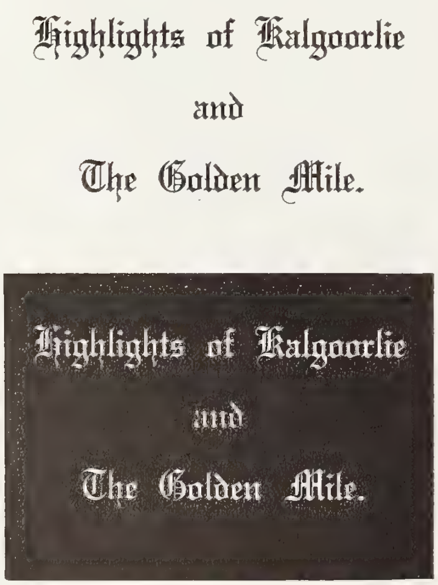
**Title printing stunt** We are always glad to hear from movie makers in distant lands, and, when we receive an item for *The Clinic* at the same time, such letters are doubly welcome.

H. J. Hill, of West Australia, writes, "Knowing the difficulties experienced in producing titles that are different, I am enclosing the results and the details of a new method by which white letters may be produced on a black background. This effect is needed especially when double exposures are contemplated. I discovered the system when I was experimenting with a printing press, in setting up titles, and I have given the method the name 'Photo Type.'

"I print the title directly on photographic paper. This procedure can be done under darkroom lighting conditions. The photographic paper title card is then exposed to a sixty watt lamp for from one half to one second, the lamp being placed at a distance of two feet from the card. The paper is then developed in a quick developer and is next washed and placed in a slightly acid hypo bath. After a few minutes, while the paper is still in the solution, the printer's ink may be sponged off with a piece of cotton, which leaves sharp white letters on a black background.

"To test the effectiveness of the hypo in removing ink, I printed a card and allowed the ink to dry for two hours. The card was then put directly into the hypo bath, where I found that I could remove the ink completely. The secret of success with this method lies in printing with good sharp letters and in using a heavy ink, so that light cannot penetrate it when the card is exposed to the sixty watt bulb."

The illustrations below show the lettering—first as it appears when it is printed on the card and then as it appears when the paper is developed and the ink is removed.

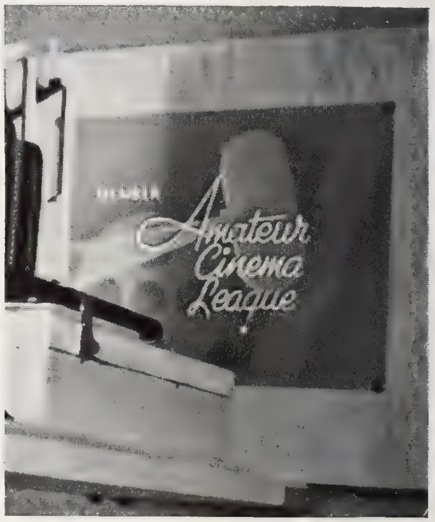


"Photo Type" title by H. J. Hill

**ACL leaders** While most League members find the official League leader, with its animation and trick optical effects, completely satisfactory, some filmers enjoy making their own. They can include their own names to identify their films as having been made by themselves as members of the Amateur Cinema League. Several movie makers have written to us, asking if the League has any objection to this procedure. We are happy to say that there are no restrictions other than that the filmer must be a League member at the time that he makes the leader and that the wording should follow the official pattern. In other words, you might use "Member Amateur Cinema League," "A Member of the Amateur Cinema League" or "This Film Produced by a Member of the Amateur Cinema League" or some similar phrasing. We have seen some very attractive League titles and show above the one that is used by Dudley E. Porter, ACL.

OBJECT IN FOREGROUND

**Good composition is not a complex problem, and one of the easiest things to remember is to include some object in the foreground of a scenic shot. A foreground object gives the effect of a frame and produces that "third dimensional" appearance.**



Dudley E. Porter, ACL

Card for a personal ACL leader

**Be prepared** Events that we want to film often occur at times when our cameras are almost empty and when we do not have any more film on hand. Sometimes you find yourself out of film in the evening when the stores are closed; thus, opportunities to preserve the unexpected visits of friends or impromptu parties are lost forever. Since we are usually sure to need an extra roll of film within a month or so from any given day and since the manufacturers' guarantee allows us a year, after the date of the film, in which to expose it, there would seem to be no reason why we might not purchase two or more rolls of film at a time and keep a reserve on hand. In the long run, there is no extra expense and, with the film on hand, we can be prepared for the unexpected.

**Flood bulbs and daylight** One of the values of a fast lens is that it provides a means of filming indoor scenes by the illumination of daylight from windows. In most cases, the camera should be placed near the windows and the daylight should fall fully upon the subject. If the camera is pointed toward the windows and if the out of doors, as seen through the windows, is included in the picture, these portions of the scene usually will be very much overexposed. Such a result is shown in the top picture at the right. Note that, in addition to the glare and lack of detail in the view out of doors, there is not really enough light in the corner of the room to record properly the objects there. The solution is to use the illumination of flood lamps in addition to the daylight. Then there will be less contrast between the light outside and that inside and also you can properly balance the lighting of the indoor scene. To make the lower picture shown here, a No. 2 flood bulb was directed, in a reflector, toward the corner of the room, and, since the daylight was rather dull outside, the outdoor exposure was very nearly that of the interior. When you film a scene in color, that is lighted both by artificial illumination and by sunlight, use the special daylight flood bulbs and regular outdoor color film.

### TELEPHOTO

**The exposure for a given scene is the same whether one is using a telephoto or a regular lens, but you must set the focus of a telephoto more accurately than that of the regular lens. There is no way of making a telephoto fixed focus. If you find that you cannot estimate distance accurately, the best solution is to purchase a range finder.**

### Larger areas

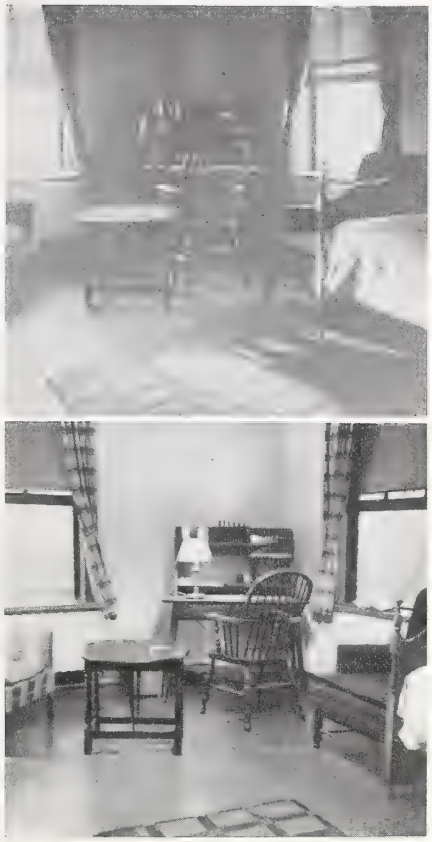
While a wide angle lens furnishes the ideal way of obtaining scenes of a larger area in restricted quarters than could be filmed with the regular lens, a bit of study of the filming locale may result in a more efficient use of the ordinary lens under these conditions. Often, the movie maker will move back to the wall of a room, in an effort to get the largest possible view; yet he may still discover that he is nearer the subject than he wants to be. He may be able to solve the problem by moving out into a hall or into an adjacent room, but not so far that the edges of the doorway would appear within the scene area. By ingeniously selecting camera positions in halls and doorways, one can give to a small apartment the aspect of spaciousness.

### Reflector

When you want a reflector as an aid in lighting a scene, indoors or out, it may occur to you to use a beaded projection screen for the purpose. Indeed, the gleaming white expanse of one's projection screen would seem to be ideal for this use.

However, if we are to use the beaded screen efficiently as a reflector, we must remember that this screen does not reflect light in the same way as does a white or polished plane surface. In the case of a beaded screen, light is reflected back *toward its source*, no matter at what angle it strikes the screen. Thus, with an ordinary reflector, we could catch light which might come from an upward angle and reflect it horizontally or to one side; but, if we use a beaded surface under the same circumstances, most of the reflected light is directed upward again, toward the source.

Considering this fact, it is obvious that a beaded screen serves as a reflector most efficiently in illuminating the shadow side of back lighted subjects and under similar circumstances where reflected light will be effective when its rays are parallel to those of the original source. The illustration below shows a beaded screen properly placed, to reflect light from an interior lighting unit. In such setups, one must exercise care, that none of the direct rays from the light shine into the camera lens.



Use extra light for an interior scene that includes open windows

### Snow scenes polarized

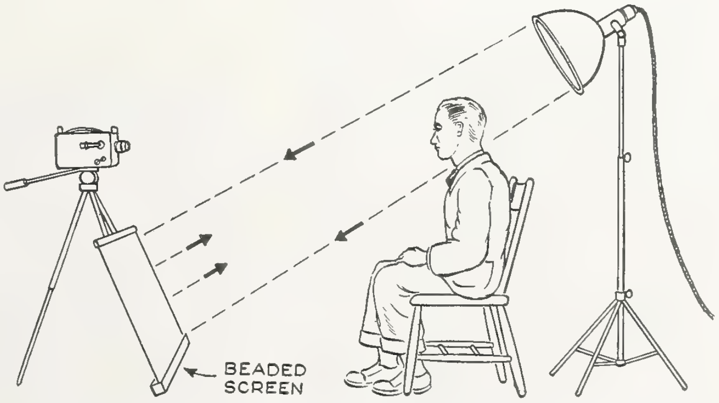
Don't forget the decided improvement that a polarizing filter will make on those sunlit snow scenes that are so full of sparkle and dazzle to the eyes. In fact, the dazzle may be just plain glare, as far as the film is concerned, and we want to avoid that situation. The value of a polarizer in improving any scene can easily be ascertained, simply by looking through the filter at the subject in question. If a decided visual effect is seen when one revolves the filter slowly, the same result may be expected on the film, if the exact angle at which the filter is held is maintained before the lens. Such a filter is especially valuable as an aid to color filming under these circumstances, as it may help, not only in eliminating glare, but also in providing effective contrast between white snow and blue sky.

### Camera spring

If there is any good reason (and we do not like to admit that there is any) for you to put your camera away for a few months, remember to let the motor spring run down all the way. This precaution will preserve the life of the spring and will prevent the disconcerting thumps and jars that are often encountered when a camera is used after a long rest during which the spring has been wound. These exaggerated vibrations do no harm, but they are a sign that the oil or lubricant has been squeezed from the spring coils.

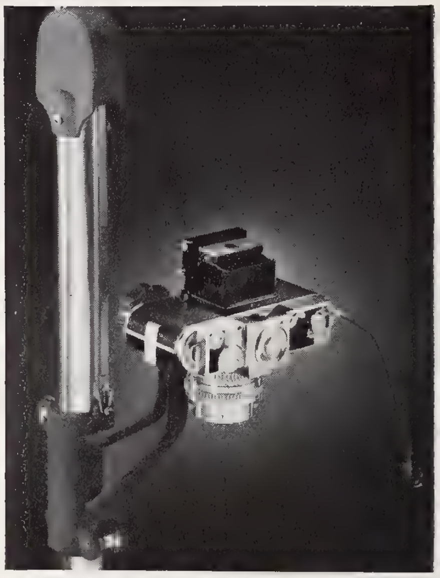
### FUSES

**After you have arranged lighting equipment, camera and subject all in position, nothing is more disconcerting than to turn on the flood lights and immediately to plunge the entire house in darkness because the fuses blow out. To add to your distress, you may find that there are no spare fuses and that the electric stores are closed for the night. So always make sure that you do not put more lights in one circuit than the fuses will tolerate and remember that a few extra fuses are a very good investment.**



Arrangement for using a beaded screen as a reflector

# NEWS OF THE INDUSTRY



• Kodak Ektra with focusing back mounted on enlarger for copying. Bracket shown can also be used to hold movie cameras.

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

**Hal Roach in 16mm.** Feature length films produced by Hal Roach have been theatrical box office attractions wherever they have been shown, and selected Hal Roach pictures are now available in 16mm. sound.

Post Pictures Corporation, 723 Seventh Avenue, New York City, has acquired world wide distribution rights to available Hal Roach subjects, and four of these will be released during the current season. These four, all recent hits, comprise *There Goes My Heart*, with Fredric March and Virginia Bruce; *Topper Takes a Trip*, with Roland Young and Constance Bennett; *Zenobia (An Elephant Never Forgets)*, with Oliver Hardy, Harry Langdon and Billie Burke; *Captain Fury*, with Brian Aherne and Victor McLaglen. These subjects will be released successively from January 1 to June 1, 1942.

**Photo Almanac** The new, 1942 edition of the well known annual, *Universal Photo Almanac*, is now available. Edited by Louis H. Lanctot, A.R.P.S., it contains many articles on diversified branches of photography, pictorial reproductions, formulary and other features. It is published by Falk Publishing Company, 10 West 33rd Street, New York City, at a price of $1.00.

**Hartley School** The completion of a successful first season of instruction in substandard movie making has led the Hartley School of Film Making to announce four new courses about various phases of production. These include an *Amateur Course*, an *Advanced Filming Course*, a *Sound Recording Course* and a *General Course*. They may be taken singly or in combination. In addition, there is announced a Cooperative Film Workshop, which will provide criticism for film projects undertaken by students. Subjects made under workshop guidance will be post recorded as part of the project. Details may be had from Hartley School of Film Making, 20 West 47th Street, New York City.

**New Polarizing Filters** The John-Baylee Company, 32 Union Square, New York City, now offers efficient polarizing filters mounted in optical glass. This new polarizing material has been found effective on test, and it should provide additional encouragement for all movie makers to employ this valuable aid to better pictures. The filters come in all sizes to fit movie or still cameras, and there is offered a special Cine Color Kit, which contains a neutral density polarizing filter, a Type A filter for making outdoor pictures with indoor color film and a haze filter, to absorb ultra violet rays which sometimes give blue overtones to color. The kit is contained in a leather case, with an all metal sunshade and filter holder. A free booklet, *Photography Through Polarization*, has been prepared and will be sent by John-Baylee Company on request.

**Mini lenses for movies** Through the use of new Cine Adapters, owners of Leica lenses for miniature cameras may now make use of these objectives on their movie cameras. Two types of adapters are available. One permits the use of Leica lenses with 16mm. cameras having a type C lens mount. The other is made especially for use with 16mm. and 8mm. Magazine Ciné-Kodak cameras. Further information can [Continued on page 85]

• Moderately priced spotlight offered by Display Stage Lighting Company.

• A premiere of a U. S. Department of Education Film, for which a Bell & Howell projector was used.

# Are cameras dangerous?

## Should each city limit filming by local rules?

THE United States is at war.

Because we are at war, there is no reason why we should suddenly begin to cultivate hysteria. Indeed, we should use better than ordinary judgment in our conduct.

The action of the officials of the city of New Britain, Conn., as it is revealed in the correspondence between the mayor of that city and the Amateur Cinema League, goes so far beyond the expressed desires of the United States government in the matter of using cameras that it raises a serious question in the minds of a number of persons as to the chaos that can result in this country if censorship regulations are given local interpretation without national coordination.

Unity of action is essential at this time. The only unity of thought that is imperative is a common will to defeat the enemies of the United States. In the traditional American fashion, there will be and should be criticism of the methods used to bring about that defeat. But action must be cohesive and coordinated.

Whatever rules are established in one American community concerning the use of cameras should be no more restrictive and no less restrictive than those that are set up in other communities. There is no room for "offside plays" in this war. Each of us, in his actions, must gear into whatever the national plan may be in the field of those actions.

The Amateur Cinema League publishes the following correspondence in order to warn the sane, patriotic and practical men and women who own and use movie and still cameras in this country to see to it that, in their communities, officials do not develop local autocracies that follow rules of their own. National action must be unified.

December 22, 1941

The Honorable Mayor
New Britain, Conn.
Dear Sir:

It has been reported to us that the Police Department of your city has issued an order prohibiting the use of cameras, either motion picture or still, in the city of New Britain, unless the cameras are operated within the yards or buildings of their owners.

In view of the fact that the Amateur Cinema League represents the organized personal movie makers of the United States, and in view of the further fact that members of our organization and subscribers to our magazine are citizens of New Britain, I should appreciate the courtesy of your informing me if such an order has been issued, and, if so, what are its exact terms.

With my thanks in advance for your courtesy, I am,

Sincerely,
Roy W. Winton
Managing Director

December 26, 1941

Mr. Roy W. Winton
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, N. Y.
Dear Sir:

This is to acknowledge receipt of your letter of the 22nd concerning the rule prohibiting picture taking in the City of New Britain.

Chief William C. Hart of our Police Department has issued an order, with my approval, prohibiting the taking of pictures within the confines of New Britain only on the property of the individual taking the picture. Cameras will not be tolerated near this city's numerous defense plants or other strategic places.

However, this ruling does not mean that the camera enthusiasts will be barred from shooting pictures of other points of interest locally. They can receive the necessary permit from Chief Hart and take pictures other places than their own property. I am sure that you will agree with me that this ruling is not too severe in view of the situation which now faces the country and in view of the fact that New Britain is one of the strategic defense cities of New England.

Yours very truly,
George J. Coyle
Mayor of New Britain

December 29, 1941

The Honorable George J. Coyle
Mayor of New Britain
New Britain, Connecticut
Dear Mr. Mayor:

I appreciate the courtesy of your letter of December 26, in reply to mine of December 22 concerning the restrictions which you have placed upon the operation of cameras in New Britain.

I understand and share your earnest desire that nothing shall interrupt the orderly and speedy operation of the many defense activities in your city. However, I should like to present for your consideration the viewpoint of the many patriotic and serious minded American citizens to whom cinematography and photography are serviceable tools, both for practical and recreative purposes.

Pictures, either still or motion, are essentially means of communication. In any restrictions placed upon communication, by reason of war conditions, no more severe regulations should be imposed upon one method of communication than upon another. As nearly as may be possible, these regulations should be uniform throughout the United States.

I hope that you will permit me to question the wisdom and justice of your regulation in New Britain regarding cameras for the following reasons:

1. It is more stringent than

[Continued on page 80]

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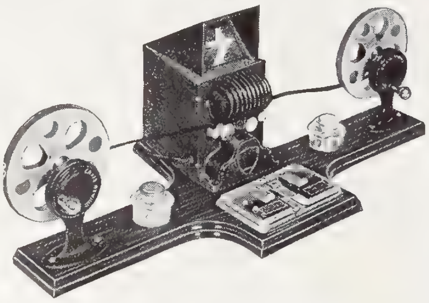

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For "Action-Editing" the Hollywood Studio way!—permits careful inspection of brilliant, flickerless motion on its miniature screen. With the aid of the CRAIG PROJECTO-EDITOR, many an uninteresting collection of random "shots" can be easily transformed into smooth running sequences . . . interest-sustaining continuities that everyone will enjoy seeing.

8mm Model, complete with splicer, rewind and film cement....... .............$37.50
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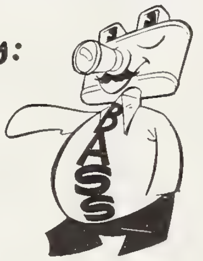

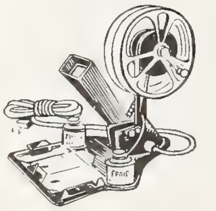

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# Films you'll want to show

## Non theatrical movie offerings for substandard projection

■ *There Goes My Heart,* 16mm. sound on film, running time, eighty five minutes, is a breezy, action filled, romantic picture released by Post Pictures Corporation, 723 Seventh Avenue, New York City. In it, we behold the adventures of a pampered heiress who tires of her opulent surroundings and yearns to lead an unprotected life in contact with the realities of the world. The stars are Fredric March and Virginia Bruce.

■ *In Old Spain,* 8mm. silent and 16mm. silent and sound, one reel, is released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. This exotic subject reveals the beauty of ancient Spain, crowned with gems of Saracen art, and living still in the architecture of Granada and many other places. Outstanding customs are also shown.

■ *Swing's The Thing,* 16mm. sound on film, running time, twenty minutes, is a merry mélange of popular music and dance which will do much to add liveliness to any movie entertainment program. This short subject features Harry Roy and his band and is presented in lavish settings. It is exclusively distributed by Astor Pictures Corporation, 130 West 45th Street, New York City.

■ *Escape to Paradise,* 16mm. sound on film, about ninety minutes' running time, features the child singing star, Bobby Breen. The subject has tropical Latin America as a background and contains romance, adventure and tuneful melodies. Bobby sings six songs, all with a Latin flavor. The supporting cast includes Kent Taylor, Marla Shelton, Joyce Compton and Pedro de Cordoba. The film is distributed by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City.

■ *Alexander Nevsky,* 16mm. sound on film, running time, ninety one minutes, is a dramatic story of Thirteenth Century Russia, showing the defeat of the invading German knights by the Russians under Prince Nevsky. The release of this film is especially timely, as its theme parallels present day events. The film is directed by S. M. Eisenstein and has an original musical score by Sergei Prokovieff. Distribution is by Brandon Films, Inc., 1600 Broadway, New York City.

■ *Journey by Train*, 16mm. silent monochrome, four reels in length, is an interesting new subject released by the Filmo Library of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. In considering this film's importance, one should remember that millions of American children, as well as many adults, have yet to take their first train ride. The film shows in great detail how a typical family packs, gets tickets, checks baggage and spends day and night on the rails.

## How a club plans war films

[Continued from page 57]

each of their departments—properties, personnel, transport and publicity. As the time draws near for each period of filming, it is the responsibility of the production supervisor to see that each of his staff members is carrying out the details of arrangements required of him.

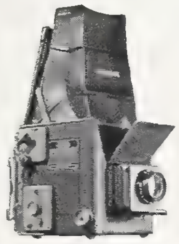
### The Director

As the name implies, the director is primarily and largely concerned with planning and directing the desired action of each filming job. He will, of course, work in close cooperation with the camera staff and, between them, they will work out their requirements on properties and personnel, which are then arranged for them by the production supervisor. Since it is expected that these defense and first aid auxiliary films will be based on officially approved fundamental scenarios, there will not be the need in such a production setup for the customary script clerk. Such checks and records of scenes shot and scenes to come, as are needed, can easily be handled by the director and the camera staff, working in collaboration. They will be assisted on the set by the property and personnel staff, the latter of which may well be responsible for the important detail of handling the scene slate under the cameraman's direction.

### Cameramen and Lights

The obvious duties of the camera staff and of the lighting technician are to get the pictures called for in the scena-

SPEED *gets* ANIMATION



THE speed of a Graflex gives you easy command of all sorts of action—the finish of a race, a youngster's fleeting expression, or the explosion of a snowball. And in those thin-sliced seconds animation is captured and held.

Of course, Graflex offers more than speed (focal plane shutter speeds up to 1/1000). Direct, positive focusing on the hooded ground glass assures correct focus, aids composition. The standard Kodak Anastigmat lenses can be replaced with special purpose accessory telephotos. Ask your Kodak dealer to show you the new Graflexes. They rate your inspection.

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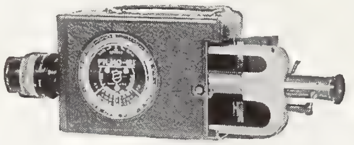

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rio. In previous conferences with the director, in advance of shooting, they will have worked out accurately the settings and actions required, so that once on the set they can move ahead with maximum speed. The first cameraman, when not actually behind the view finder, should be in charge of all shooting, after discussing his purposes and plans with his filming assistants and the lighting staff. If more than one camera is used in the production, it is desirable to check carefully in advance to determine whether the frame line registration of the two instruments is similar enough to permit unhampered intercutting of the two "takes."

The ideal lighting man should be an electrical technician with a sound knowledge of circuits and current loads —and, in addition, skill in the esthetics of photographic lighting. But, of the two, the former seems to be the more important, since the first cameraman will most likely be well versed in this art himself and can direct the actual placing of the lighting units. On exterior sets, the lighting staff will be engaged in handling the large reflecting boards which are so essential to the best results, and in both kinds of work they should be responsible for the care and storage of all lighting equipment.

## Properties and Personnel

The majority of the duties of these two departments already has been discussed in reference to the executive duties of the supervisor, production supervisor and director. Specifically, the property man and his assistants shall be responsible for the securement and care of all physical objects involved in the production save those otherwise assigned. Such exceptions might be the aforementioned fire engine and radio patrol car, physical objects which are directly connected with operations and actions performed by personnel outside the club membership. Even here, it is wise that somebody—either supervisor or property man—make a last minute check on outside personnel, to be sure that they understand clearly what services and equipment will be expected of them. The property department should be responsible, as well, for securing and dressing such locations or settings as are directly under the club's control—a dining room set, a garage location and the like.

In the hands of the personnel clerk and his assistants are the responsibilities for securing, as needed, such actors and straight part players as are called for by the director through the production supervisor. Execution of these duties should include a system of sending notices to those needed. Notices should give the place and time for shooting, and the normal clothing (not costumes or special properties) required. The personnel clerk should make a final checkup, to be sure that all these points are clearly understood. Requests for special materials of any kind will at the same time be passed on to the property head for action. On the set, the personnel and property staff will assist the director and cameramen in such further matters as are required.

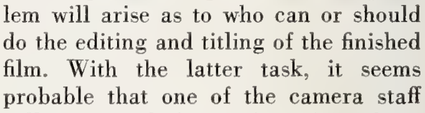
## Transport and Publicity

Each of these departments will work in direct cooperation with the production supervisor, as the need and opportunity for their services arise. To the transport head will fall the job of organizing such transportation facilities as are available among the club's membership and assigning these facilities for use in accord with the conditions of time, geographical location and technical fitness which may govern the situation. Much effort may be saved in this regard if as many permanent assignments as possible can be made for the entire course of the production.

In charge of publicity should be a club member who is familiar with these operations (such as a newspaper man) and working with him there should be one of the club's best still photographers, to cover every important phase of the work. Since the "still" man will no doubt be involved in a considerable amount of darkroom work, besides picture taking, it is better if possible not to charge him with entire responsibility for publicity arrangements.

## Editing and Titling

As the production progresses, the problem will arise as to who can or should do the editing and titling of the finished film. With the latter task, it seems probable that one of the camera staff will be a good choice; but, if you have in the club a special expert at title making, by all means put him at work. The editing, on the other hand, is probaby best handled by the director and first cameraman, since they will be most familiar with their script and with the actual material that they secured on film. Working with the script and in reference to the scene slate numbers, they should prepare a rough cut of the picture as the work progresses. With all the footage at last in hand, it will then be wise to arrange a check screening of the yet unpolished production with a small number of representatives of the client. Balancing their comments and suggestions against the actual opportunities for further change and improvement, the editors are now in a position to cut the film into its final form.



## Snow fun

[Continued from page 59]

buttons in considerable confusion.

10. *Long shot.* A car comes down the street. Follow it as it turns into the driveway—or in front of the house (depending on where Hank poured the water).

11. *Closeup.* The tires skid along the ice.

12. *Closeup.* Father's face — surprised, anxious.

13. *Medium shot.* The car at a crazy angle (either in front of the garage or askew at the curb). Father breathes a sigh of relief. He gets out to see the cause of his skid. Mother gets out on the other side of the car and walks toward the house.

14. *Long shot.* Another view of Mother, walking toward the house. Hank is seen, with his skates and hockey sticks, coming toward the camera.

15. *Medium shot.* Father looks at the ice. He glances at Hank as the latter enters the scene. Father understands quickly.

Title. *"All right, bright boy. Now you can just get the ice chopper and clean off this slick idea of yours."*

16. *Medium shot.* Father and Hank. The boy's face falls in chagrin and he turns back toward the house.

17. *Medium shot.* The front door opens, revealing Mother, shaking her head at the footprints on the carpet. She comes out of the house and cups her hands about her mouth, calling toward the yard.

18. *Medium shot.* Two of the girls look up and then run toward the house.

19. *Medium shot.* The doorway again. Mother has disappeared; but, as the two little girls enter the scene, she reappears—this time with two brooms. She says:

Title. *"Now—about this snow on the carpet! I think we had better use the broom—fast!"*

20. *Medium shot.* The girls smile sheepishly and start to work on the hall carpet. *Fade out.*

21. *Medium shot. Fade in.* Hank is working hard at his job with the ice chopper. He pauses for a moment, and Father enters.

22. *Semi closeup.* Father takes off his hat, places it carefully on a dry surface near at hand and then lays his pipe in the groove of the hat. He speaks as he straightens up.

Title. *"Think maybe I need some exercise—probably can give you some pointers on this job, too."*

23. *Medium shot.* Hank smiles and hands over the ice chopper with obvious relief. His father takes over.

24. *Closeup.* An upward side view of Hank, who is watching his father work. Then, evidently hearing some

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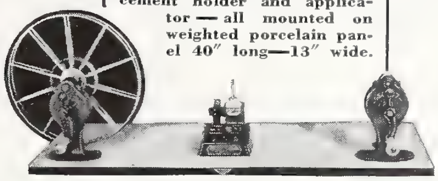

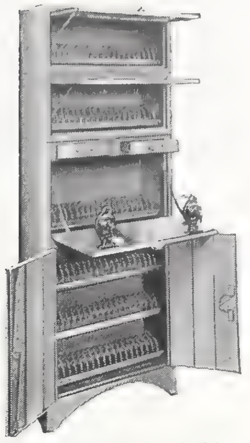

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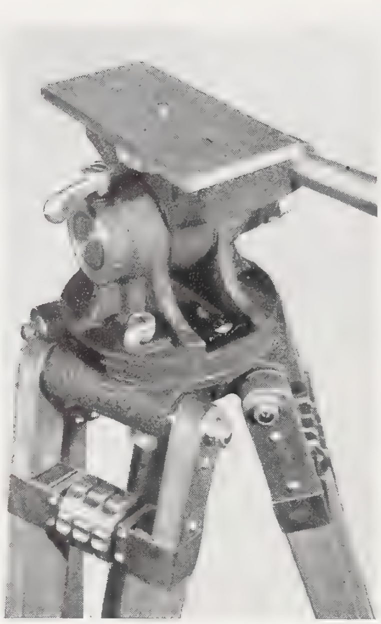

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noise, he looks in the opposite direction. He suddenly becomes interested in something. As his face lightens, the camera "pans" to a long shot of the yard, where the children are building the snowman.

25. *Medium shot.* The snowman. The two little girls come romping into the scene, both carrying their brooms. One immediately sticks a broom into the snow behind the snowman, to give him stiff, blond hair. The other girl places her broom in the snowman's hand, to form a cane. She commences to cover the straw at one end with snow. (The snowman has now been equipped with the buttons, filched by the girls.)

26. *Medium shot.* Hank, watching this scene, smiles. He glances at his father and then looks down.

27. *Closeup.* Father's hat and pipe. Hank's hand enters the scene and picks them up.

28. *Medium shot.* Father is chopping away. Hank backs toward the yard, carrying the "props" for the snowman.

29. *Medium shot.* The activity around the snowman, as the finishing touches are made. Hank enters and places the pipe and hat in appropriate places. (Closeups are again in order here, of the children as they work.) Finally, they all stand back and admire their model.

30. *Semi closeup.* The snowman as seen from the children's view. (Heads of two children might frame this shot.)

31. *Medium shot.* Hank and some others commence to get snowballs; then they crouch behind the snowman.

32. *Long shot.* From behind Hank's shoulder. Father is in the distance, at work. A volley of snowballs flies toward that hard working head of the family.

33. *Medium shot.* Father looks up and instantly ducks, as a close one sails by.

34. *Closeup.* Nancy lets out a whoop of joy.

35. *Closeup.* A window of the house. Mother's face appears. At first she seems curious, then mildly amused. She opens the window and leans out. She calls:

Title. *"Look, Henry, your hat and pipe!"*

36. *Closeup.* Father, still ducking snowballs, looks up.

37. *Closeup.* The snowman, with pipe, buttons, straw hair and hat.

38. *Closeup.* Father shakes his head, then smiles and yells back:

Title. *"Look, your brooms and buttons!"*

39. *Medium shot.* The children, still throwing snowballs, laugh uproariously. *The end.*

* * *

## They learned by doing

[Continued from page 58]

with science and English, with assistance from other departments of the school.

The science class used the traffic safety film as the basis for an intensive study of safety problems, highway traffic, transportation and the science of filming.

The English class developed the scenario for the film and assumed responsibility for all correspondence and written reports on production activity. All twenty one students were in both classes.

Inasmuch as Oakvale is a rural community, it was a relatively easy matter to decide that the film should concern itself with rural traffic safety problems. Furthermore, the school transported more than eighty percent of its students on buses; so it was quite natural that the film be built around school bus safety problems. Early in the project, it was decided that a locally familiar safety slogan, "Life's too short to take long chances," would be shortened to make the film title, *Life's Too Short.* So far, so good!

The next step in the work of the class was to determine just what should go into the film. What was its story to be? "Let's start shooting!" "What'll we shoot?" "Why?" "How do we know that's important enough?" Maybe this project was going to take a little work.

As the next step in constructing the outline for the film, the classes gathered a great variety of safety problems involving school bus riders and presented them in the form of a mimeographed questionnaire. All these were problems that they had observed or that had been suggested to them in informal interviews with classmates, safety patrolmen, school bus drivers, State highway police, county officials in charge of school transportation and others.

The questionnaires were distributed to all school rooms, where they were discussed and filled out. Each student was asked to give his opinion on the most dangerous safety practice observed in connection with school buses. These questionnaires were then collected, and the answers were tabulated by the senior class. Problems of equipment, driver responsibility and other similar situations were discarded early in the study. The reason for this decision lay in the fact that the local film was being planned for use with student groups; therefore, it should include only those problems over which students could exercise primary control. Then, too, "One short film can't tell it all, anyway!" On this basis, the class discovered five dangerous practices to be of major importance to local students:

1. Carelessness in boarding the school bus; failure to watch where one steps.

2. Failure to remain in the line established and supervised by the patrolmen while they are loading the bus.

3. Failure to observe correct practice in unloading from a bus; pushing; shoving and jumping in descending the bus steps.

4. Failure to obey safety patrolmen and the bus driver in crossing the highway to and from the bus stop.

5. Playing carelessly along the highway while waiting at the bus stop.

So, there was the outline for the film. "Let's go shoot it!" But, still there was work to be done. How could these five situations be made into an organized story or continuity? How would they be presented in the film? What artificial link could be supplied, to prevent them from appearing as five isolated ideas?

Days and days later, the continuity began to take final shape. The film was to show the five dangerous practices, as discovered in five of the interviews that the students had made. After each interview was reenacted before the camera, a sequence of one of the five safety problems was to appear. Here, at last, was a story outline for the camera.

And, again, the youngsters stopped to think. Here, in the outline before them, was the negative approach to their problems. Should not the film also show the correct way in which each of the dangerous practices could be avoided? "All right, we'll show the right way, too!" As a means of introducing the "right" way, each safety problem was to be enacted a second time; but, in this case, all practices were going to be safe and proper.

"Okay, let's go!" And off they went —camera crew, properties crew, location committee, casting directors, script clerks, the dramatic cast and three faculty advisers, whose chief function had been, and would continue to be, that of a handy alibi for anything that did not "pan out" exactly as planned.

*Life's Too Short* started through the camera at last. It was going to be a "cinch" from here in! The script was in "apple pie" order, everything planned down to the last fade out. The script called for a footage of approximately 350 feet in 16mm. Kodachrome. No fuss, no bother — just read the script and shoot it!

The first 200 feet of film were rushed off to the processing laboratory, and production was breezing along on the home stretch. Came the day when the class sat down to preview the first scenes—only another 150 feet to shoot, and then they could wrap it up.

Well, 550 feet later—

And therein hangs a lot more of the same tale. The lesson was learned quickly—shooting 350 feet of film, even if done according to a well planned script, does not necessarily certify that the film editors are going to have 350 feet of film to go into the finished reel. These youngsters wanted a 350 foot film story. To get their minimum demands, they shot 750 feet of film. Maybe exposure was not up to standard, or perhaps the screen action did not look as it did on paper. Or, perhaps, in spite of precautions, somebody managed now and then to spoil a scene in such subtle fashion that it did not show up until the film was screened. So — they shot and reshot!

Even then, they were not completely satisfied, but the dead line was almost upon them. Dead line was Graduation Night! Because they had lived their work so intensely, because they felt a pride in their accomplishment — even though it still did not measure up to all their hopes—they threw tradition to the dogs and planned their entire graduation program around the explanation and first public showing of their film. No adult speaker was going to steal the applause on their program!

*Life's Too Short*, a student planned and student produced film, received its première on Graduation Night. On the evening's program, preceding the film, student speakers described the background of their project; they explained how they went about producing their film as an educational activity and told what they thought it meant to them and future classes of the high school.

At the end, the face of the student spokesman was split with a wide grin. "It takes work to make a movie—but it's fun!"

## Special projection aids

[Continued from page 61]

sandpapered, and the inside was painted French gray. The outside is painted a two tone gray and navy blue, in a manner simulating airplane luggage.

The film rack and cover lips are built of three quarter by one quarter inch white wood strips, cut to fit.

### Steps for projector feet

I have christened another handy "gadget" a "projector elevator," for want of a better name. Built of three quarter by one quarter inch white wood strips of varying lengths, in a stair like fashion, it is illustrated in Fig. 6. The surfaces are flat and will allow a good purchase for the projector feet. One uses two elevators in the rear of the projector and one or two, as required, in the front. With these devices, you can raise the projector to almost any needed height.

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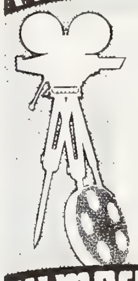

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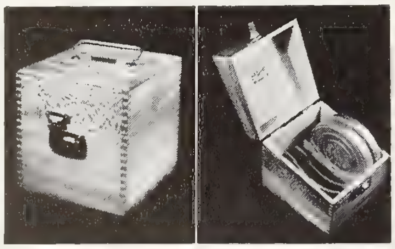

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# Closeups — What filmers are doing

Those delightful Norwegian Christmas customs, so charmingly pictured by Mrs. Olaf N. Olsen, ACL, as to win her a Ten Best award, were shared to a degree this year by the staff of this magazine. For, in the heart of the holiday season between Christmas and New Year's, there arrived from St. Paul a large, but strangely light, carton marked "Rush" and "Fragile." Within, as immaculately packed as Mrs. Olsen's films are edited, were bounteous samples of her incredible goodies — the *lefse*, or potato cakes; the pear bread, rich with sweetmeats, and the dainty, wafer thin Christmas cakes. The express company was right. Never have cookies been so fragile as the *fattigmand, Krumkake, sandbakkelse* and *rosettes!*

To their many friends in the amateur movie world, Movie Makers is happy to announce the arrival of daughters to Kenneth F. Space, ACL, present technical consultant of the League, and to Frederick G. Beach, ACL, past technical consultant and now supervisor of motion pictures for the New York Central Railroad. Mrs. Space gave birth to Sandra on December 19, in St. John's Hospital, while Mrs. Beach brought Nancy Wright into the world on January 3, at Methodist Hospital, both in Brooklyn, N. Y.

EQUIPMENT

**If you have not already realized it, many types of movie equipment are becoming increasingly difficult to obtain readily. If you have in mind any pet piece of equipment that you plan to purchase "someday," you would do well to buy it now.**

Following the special interest in cinematography which he developed while at the Harvard Medical School some years ago, Warren Sturgis, ACL, is now in charge of motion pictures for the U. S. Naval Medical School, recently established at the new Medical Center, in Bethesda, Md. The bulk of the film work consists in the production of record films of routine surgery, clinical studies and research problems, as well as general consulting on the production of health films for distribution among Navy personnel. In his new work, Mr. Sturgis holds the rank of ensign, a commission awarded him last June, following a course of study in the Naval Reserve. He had served previously as an assistant director with the *March of Time.*

To Louis McMahon, ACL, of Passaic, N. J., goes the honor of having his film, *The Black Rider*, the first of Movie Makers award winners to reach the television screen of the Columbia Broadcasting System, in New York City. Presented on a forty five minute program over WCBW, Mr. McMahon appeared in person—together with several of his colleagues in Adventure Pictures—in an interview with Gilbert Seldes, director of television for CBS, whose invitation to award winners for telecasting was extended in the December number of Movie Makers. In a latter part of the program, Russell C. Holslag, ACL, of the League's staff, discussed with Mr. Seldes popular types of camera and projection equipment used by the amateur filmer and demonstrated their use before the televisor.

Deep in the bush of Southern Rhodesia, sixteen miles from Fort Victoria, the nearest habitation, stand the Zimbabwe Ruins, a gigantic pile of masonry ranking with Ankor Thom and the Mayan pyramids in unsolved mystery. Such is the subject of *Rhodesian Riddle*, a film planned by H. R. Eddy, ACL, of Springs, in the Transvaal, in which he will record all the important structural features of Zimbabwe. Since not even the date of building can be accurately determined by archeologists (although it is confidently placed at 1000 B. C. or earlier), Mr. Eddy is appropriately using a background of shadowy, moving question marks on his title cards.

If you attend any screenings of those films of Central and South American countries that are being distributed by the government Office of Inter American Affairs, the chances are that all the fine color footage of Mexico was filmed by Ralph E. Gray, ACL, Maxim Award winner of 1938. *Mexican Fiestas*, the 1600 foot prize winner, *Mexican Moods*, a feature length successor, and several thousand feet of lesser subjects have been placed by Mr. Gray at the service of the government in this campaign for increased understanding among the Americas.

TEST FILM

**You may find, like other movie makers, that not infrequently you will reach the last few feet of film in the camera and find that you have not enough unexposed film for a shot of satisfactory length. Instead of running the film off and wasting it, we suggest that you use such footage to make test shots. There are always things that we should like to try out but hesitate to waste film in doing so—filter tests, aligning title boards, testing title exposures and so forth. The few extra feet at the end of a roll will give you enough film to make these trials.**

# HOW SACRAMENTO WORKS

EARLY last year, Sacramento, Calif., turned to the cinema medium, to acquaint its citizens with the workings of the municipal government. The result is *The Pulse of Sacramento*, a twenty five minute film in color, with a narrative and musical background. The idea was jointly conceived by the city manager, James S. Dean; the assistant superintendent of schools, George C. Jensen; and the executive manager of the Sacramento Safety Council, Ralph K. Clark.

Mr. Dean and Mr. Clark worked over the scenario and the narrative until the first part of March, when the time finally arrived for the actual filming. For this job, they chose W. Jennings Lucas, ACL, a former newsreel cameraman. Mr. Lucas started work on March 18, filming in turn such departments of the city as the police, fire, water, health and so forth. Shots of the city council meeting and some of the department scenes were unposed; the others were directed by the producers. When the shooting was completed, Mr. Lucas and Mr. Clark spent three weeks cutting and editing the 2800 feet of exposed film, to obtain the finished product of 875 feet.

While the editing was in progress, members of Station KFBK, operated by the *Sacramento Bee*, were hard at work on the sound for the movie. Emil Martin, a staff organist, prepared a musical accompaniment, after which the announcer, Larry Robertson, in a twelve hour session, added the narrative to the organ record. When this post recorded sound was put on the film, all was in readiness for the preview by the city councilmen in Sacramento, June 6.

The movie was well received, and Mr. Lucas writes, "the copies are booked for weeks ahead." This success has stimulated plans for future films.

CITY OF
SAN FRANCISCO

• Above, frame enlargements from "The Pulse of Sacramento," story of the municipal government of Sacramento, Calif. Below, W. Jennings Lucas, ACL, cameraman, and Ralph K. Clark shooting Fire Department first aid.

Courtesy Sacramento Bee

*"March Winter": 1/50 at F/11, ortho film, K-2 filter*

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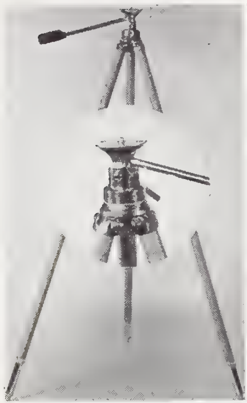

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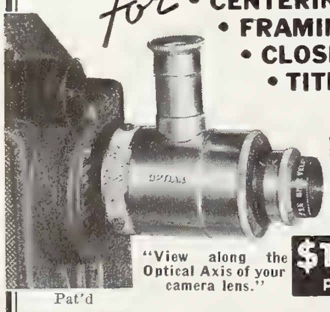

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## Are cameras dangerous?

[Continued from page 71]

the rules that have been announced as representing the desires of the Army and the Navy. I enclose a page from the January number of the magazine published by the Amateur Cinema League, MOVIE MAKERS, which outlines the restrictions now in existence.

2. It singles out cameras, both motion picture and still, for restrictions that have not, so far as I have learned, been imposed in New Britain upon other means of communication. I do not believe that you have forbidden the citizens of your community and the visitors who come to it to write letters and to entrust them to the United States mails for delivery. I doubt whether you have banned the use of telegrams or have enforced a stoppage of all telephone communication. I have not heard that you have suspended the publication of newspapers in your city. I am quite certain that you have not made conversations outside a man's own home illegal in New Britain. I am of the opinion that newspaper and newsreel cameramen are not required to secure a specific permit from your police department before they record specific events in New Britain with their cameras. I do not believe that you have denied the right to your citizens to assemble in meetings, either formal or purely social.

Yet, I submit, Mr. Mayor, that all these means of communication are capable of transmitting more detailed information concerning any war activities in New Britain than are cameras in the hands of private citizens of the United States. The fact that cameras have been made the subject of romantic tales of espionage in novels, on the stage and on the screen and the fact that both Japanese and Germans are addicted to the use of cameras have caused the popular mind unthinkingly to conclude that a camera can be as deadly as an incendiary bomb. As a matter of actual reality, one telephone conversation in a foreign language could give to our enemies more information concerning the war activities of New Britain than could a hundred cameras operated on your beautiful streets.

If you were to be entirely logical and consistent and were to forbid letters, telegrams, telephone calls, newspapers, conversations and meetings in New Britain, for the reason that they are more detailed means of communication than are cameras, you would find, Mr. Mayor, that your Chief of Police would have a minor revolution upon his hands and that you and he would be the objects of national ridicule.

I submit that the regulations already existing on a national scale that cover communication of all kinds are those that best serve the present emergency. The object of your solicitude is a national and not a local matter. The possession of cameras by enemy aliens has already been forbidden by our national government, but they, as well as stationery and postage stamps, still are permitted to the citizens of the United States, for reasonable use—outside of New Britain.

The matter of censorship of communications is being given definite and not unreasonable attention by the United States government. It has been brought about largely by the free and voluntary cooperation of our citizens, in the important fields of wired and wireless communication. The appointment of a highly respected newspaper man as Director of Censorship has assured the people of our country that the watch over letters and publications will be conducted in a calm and fair way.

If local authorities go beyond these national controls, there will inevitably be expressions of local and individual viewpoints. In your city, cameras are banned, except under rigid restricted use. In some other city, telephones will be singled out as the potential traitors; elsewhere lectures, sermons or newspapers will be the objects of local condemnation. The end of all these individual censorships will be national chaos.

On behalf of the organized personal motion picture makers of the United States who are members of the Amateur Cinema League, as well as the hundreds of thousands of camera owners and users in our country, I ask you, Mr. Mayor, to rescind your instructions to your chief of police concerning the use of cameras in New Britain and I urge that you follow the national regulations that have been announced and that will, from time to time, be modified, which govern the use of cameras at the present time.

I shall greatly appreciate further word from you, after you have read this letter.

Very sincerely,
Roy W. Winton
Managing Director

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## A popular titler plan

[Continued from page 62]

concerned the height of the camera block. Readers asked how it could be ascertained and why this dimension was not noted on the construction diagram. The reason why this dimension is not indicated is that the height of the block varies according to the make of the camera that is to be used on the titler.

However, it is a simple matter to discover the proper height for the block for your particular camera. On a title card, the full size of the title easel, draw diagonal lines connecting the opposite corners of the title card and then place the card on the easel. (See Fig 1.) Then measure the distance from the point at the center of the card, where the lines cross, to the base of the titler. This distance is found by adding the distances A and B in Fig. 3. Next, measure the exact distance from the lower edge of the camera to the center of the lens. (C in Fig. 3.) By subtracting the distance C from the total of A and B, the correct height of the camera block (X in Fig. 3) results.

A curved drawer pull may be fastened to the back of the camera block for ease of handling, if desired. The inside corners of the camera support may be reinforced with metal brackets, for added sturdiness, and a tripod screw, although it cannot be seen in the drawing, should be placed in the top of the block, to hold the camera in solid position.

If you wish to use your camera at a variety of distances from the easel in the course of title filming, a metal measuring tape or a yardstick may be fastened on top of one of the molding strips. By using the tape or yardstick, you can quickly place the camera at any specific distance from the title easel.

## Amateur clubs

[Continued from page 65]

cisco gathered recently for their annual dinner and election of officers. Those chosen by the club for leadership in 1942 were Rudy Arfsten, ACL, president; Anthony Kleyn, vicepresident; Fred Youngberg, treasurer; Mrs. John Seitz, secretary. Three directors were chosen from among the five club members who were suggested by the nominating committee: David Redfield, John Smurr, ACL, L. J. Duggan, ACL, Fred Wells and L. M. Perrin, ACL. *Ice Follies* and *Summer Vacation*, both by Allyn Thatcher, rounded out the election night program.

**In Milwaukee** Fourteen films were entered by eleven members of the Amateur Movie Society of Milwaukee, in that group's recent Fourth Annual Contest. Judged in 8mm. and 16mm. divisions, the original entries were cut down to the five best in each class by a board of club members. The top ten were sent to the ACL office for rating by the staff of the League. The final decisions of the consultants of the League rated the films as follows, in each group: 8mm.—*My Garden Diary*, by Mrs. William Rheingans; *A Dog's Life*, by William Rheingans; *Childhood Memories*, by Mrs. DeLylia Mortag; *Time Marches On*, by Al Wutdke; *Oh, Daddy*, by A. H. Kersten, ACL; 16mm.—*House and Garden*, by Mrs. Erma Niedermeyer, ACL; *Little and Lively*, by Lawrence Kakatsch, ACL; *Legion on Parade*, by Eugene Millmann, ACL; *Ducks vs. Hunters*, by Mrs. Niedermeyer; *Behind The Scenes*, by Dr. Frederick Hadley. The Milwaukee club maintained a booth, exhibiting equipment and films, throughout the four day run of the Wisconsin Hobby Exposition, held in the Milwaukee Auditorium.

**Union County counts** Although still less than a year old, the Union County Cinema Club, ACL, with headquarters in Elizabeth, N. J., boasts forty nine paid up members and formal acceptance as an affiliated unit of the Union County Park Commission. Officers for the club's first year are Alfred A. Little, ACL, president; Alan Cavadel, vicepresident; Neil Hurley, secretary; William W. Chamberlin, treasurer. Michael Di Prisco is editor of *Reel Life*, a news bulletin recently inaugurated.

**Eights see winner** Featured on a recent program of films presented by the New York 8mm. Motion Picture Club was *Auntie in Moccasins*, the comedy of camping by Joseph Harley, ACL, which later won him a place in the Ten Best of 1941. Mr. Harley is a member and officer of the Motion Picture Club of the Bell Laboratories Club, ACL, in New York City. Other pictures seen by the 8mm. group were a Christmas color film by Joseph F. Hollywood, ACL; a color scenic of Acadia Park, Maine, by Mr. Roesken, and unedited footage of the South Seas, submitted by a friend of a club member.

**Metro ballots** Officers for the coming year have been elected by the Metro Movie Club of River Park, in Chicago, as follows: Dr. C. Enion Smith, ACL, president; Morris Baker, ACL, vicepresident; William J. Wright, treasurer; Russell Nebrick, secretary. Serving with them on the board of directors are Theodore D. Shaw, ACL, James Stevenson, ACL, L. M. Jacobsen, Harry M. Clark, ACL, and I. T. Cloud. Members' films seen at late meetings have been produced by A. H. Elliott, ACL, and the Messrs. Smith, Shaw and Clark.

**Tri-City dines** Seventy members and guests of the Tri-City Cinema Club—gathered from Rock Island and Moline, Ill., and Davenport, Iowa—met around the banquet tables recently for that unit's annual dinner meeting. Raymond Schmidt, ACL, the club's president, served as toastmaster, with John Hoffman, ACL, recording the festive occasion in 16mm. Kodachrome. The program featured a screening of *The Will*

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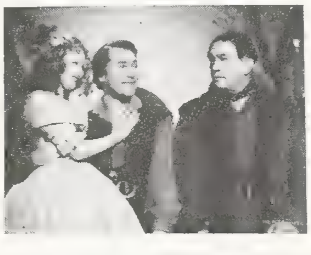

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■ BARGAINS: Used 16mm. sound films for outright sale. $4.00 per reel and up. MAJESTIC 16MM PICTURES, 1611 Davenport, Omaha, Nebr.

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*and The Way*, Maxim Award winner for 1940, and three other selected films from the League's Club Library. Tom Griberg, ACL, presented each of the members with an attractive club membership leader, filmed in Kodachrome.

**In Chicago** Having completed their fourth year of monthly informal dinner meetings and educational programs, the Chicago Cinematographers announce a few vacancies for new members in 1942. The club is a small unit that is interested in advanced phases of movie making, according to the announcement of F. W. Novak, publicity chairman. Further information about the group may be had from Mr. Novak at 3006 South Christiana Avenue, in Chicago.

**Seen at Winnipeg** Members' films have been featured at late meetings of the Winnipeg Cine Club, in Canada, according to reports published in *Movie Craft News*, the club bulletin. These have included *Eastern Canada and the United States*, by Alex Taylor; *Calgary Stampede, Banff and Lake Louise*, by H. S. Cox; *With the R.C.A.F. on Active Service*, an 8mm. black and white record film by a member of the Canadian Air Force; *Colorful Seasons* and *Merry Christmas*, by Dr. C. H. Goulden, ACL; *With the Winnipeg Horticultural Society*, by William Cross. Members of the group are planning production of a film of Winnipeg's war effort, under the leadership of Walter Lawson, secretary.

**S. L. O. Cinema Club** New on California's coast is the San Luis Obispo Cine Club, ACL, organized late in 1941. First officers include Louis Perozzi, ACL, president; Mitchell W. Allen, vicepresident and program chairman; Charlotte Negrich, secretary treasurer; Earl Farmer and Louis Washburn, directors. Meetings are being held on the first and third Mondays of the month, in Mission Hall on Monterey Street.

## Practical films

[Continued from page 63]

indigenous to the area. This movie is constantly being revised, for Mr. Hilfiker inserts new footage whenever he shoots some that he considers better than scenes in the existing film. *Life at the Beaver Pond* has been seen by over 60,000 persons within the last year, Mr. Hilfiker estimates, in school and museum groups and conservation organizations. Besides this production, Mr. Hilfiker has a film of the life history of the Cecropia moth and another of wild flowers that are native to Rochester. N. Y., where he has done most of his filming.

## Scout Activities Filmed

In 1200 feet of 8mm. film, Henry J. Brock, ACL, sets forth the practical side of Scouting for the Boys' Club of St. Marys, Pa. Not only did Mr. Brock wish to interest members of his Troop Committee and parents of prospective Scouts, but he also wanted to demonstrate to other troops the possibilities of 8mm. film for publicity work in their own communities. Opening with scenes of experienced Scouts teaching the newcomers, the body of the movie is concerned with life at camp.

## Prefabricated Houses

Sponsored by Pease Woodwork Company, of Cincinnati, a 1200 foot, 16mm. color film with sound, called *Peaseway Houses,* was released by Film Associates, of Dayton, Ohio. Set forth in an interesting manner are the steps in the erection of prefabricated houses, with emphasis placed on the speed and soundness of construction. David Pease directed the film, Ray Arn was cameraman, Fred Shelton, jr., was the script writer and Kirby Brooks was the narrator. The film closes with scenes of completed houses in Ohio and Indiana.

## College Publicity Film

The University of Tulsa sponsored a film last summer to be shown to parents, prospective students and other interested groups. *Going to College* runs 1200 feet of 16mm. Kodachrome and was produced by the Filmcraft Studio of Tulsa, under the direction of Robert D. Mullin. Bud Wood and Jack Howell were the cameramen and W. E. Morris was the narrator. According to Mr. Mullin, the greatest handicap was the lack of sufficient power to light interior scenes. For a sequence in the swimming pool, it was necessary to shoot at eight frames a second. This film will be distributed publicly—see the *Free Film Reviews* for details.

## Hartley Reports

Spectrum Products Company, Inc., sponsored a film recently produced by Hartley Productions, entitled *The Iso Color Process.* This 400 foot work makes use of both color and black and white film, the color portion being saved for the climax at the end. The new process depicted in this film enables one to make a natural color print from any kind of separation negative in his own darkroom. Spectrum Products are distributing the film on the free loan basis—consult the *Free Films* page for complete data.

## Osteopathic Movies

Dr. Ralph W. Rice, ACL, chairman of the Committee on Professional Visual Education for the American Osteopathic Association, recently produced two films for the medical profession. *Athletic Injuries,* two reels of 16mm. monochrome, shows the correct procedure for treating the "Charley horse" and the sprained ankle, two of the most common athletic injuries. Dr. Wilbur Bohm, physician for the teams of Washington State, is featured in this film. *Second Lumbar Lesion Research* runs to three reels of Kodachrome and was prepared for the Association's research laboratories, but Dr. Rice writes that it is adaptable for presentation to science and premedical classes. The research was conducted by Louisa Burns, assisted by S. R. Daniels. Both movies are booked from the American Osteopathic Association, 540 North Michigan Avenue, Chicago, Ill.

## Civilian Defense Film

As his contribution to the defense corps, organized by the employees of the Brooklyn Union Gas Company, in New York, Edward H. Marsh, ACL, has produced a 16mm. color movie showing the various ways in which to stop a burning gas main, broken by an explosion. Four methods are described in the film, each one applicable under certain conditions. The first shows a conical plug being inserted into the broken end of the main. Second, if there is a valve, it may be turned off. The third way is to place a rubber bag in the opening and to inflate it with a pump. Finally, heavy grease can be pumped in, to plug the main. At the end of his film, Mr. Marsh shows a newly developed method of quickly repairing broken mains without squaring off the jagged edges.

## Marksmanship Movies

With the cooperation of the National Rifle Association, Transfilm, of New York City, has completed *Pistol Bulls Eyes,* the War Department's official training film in the use of small firearms. This two reel sound film is being widely circulated among schools and police departments throughout the country. A six reel series, *Fundamentals of Rifle Marksmanship,* filmed with the help of the United States Marine Corps, is also ready for release.

## News from Calvin

Sponsored by the Mercury Corporation, a new 16mm. sound film in color was released in July by The Calvin Company, of Kansas City, Mo. This merchandising movie was planned to sell the Mercury rapid battery charger, and it will be used exclusively within the Mercury organization. *The Wings of Mercury* was directed by William G. Wilson; Harry Philpott was the cameraman, Robert Levy was the narrator and Lloyd Thompson was the sound man.

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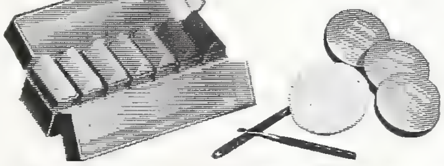

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BEFORE I begin a movie, I start a scrapbook! I get out shears, paste pot and files of newspapers and magazines and start clipping and pasting.

"A movie maker has enough to do without cutting paper dolls," you will say. But, before you dispose of the idea in that way, let me tell you how useful I find it.

For example, suppose that I am considering filming a winter picture—snow scenes, winter sports and human interest situations connected with winter's frost and cold. My first step is to start cutting out winter pictures from every magazine or newspaper that comes to the house. I collect reproductions of drawings and paintings, as well as of still photographs, for what I want from my scrapbook is not guidance on exposure or focus, but ideas for scenes and sequences and hints on composition. So everything is grist for my mill.

After I have collected all the material relating to winter that I can find in the house and all that I can "snitch" from neighbors' magazines, I sort the pictures and commence pasting them in my loose leaf scrapbook. On blank pages between the pictures, I write my script. Of course, in the process, many of the pictures that I have clipped, sorted and pasted so industriously are discarded. But what remains is invaluable to me.

I find that this procedure suggests ideas for scenes that would never have occurred to me otherwise. Often, I can imitate the subject matter in a particular picture; but, even more often, the picture will stimulate my imagination and will suggest something quite different. Sometimes, I can follow a composition exactly.

Once I was planning an autumn reel—corn shocks and hunting. One picture of a hunter and his dog, clipped from an advertisement, gave me an inspiration for a staged sequence that turned out to be the gem of the picture. That picture showed the proper, yet graceful, way of carrying a gun; it illustrated a good composition of a hunter and his dog and suggested a background composition of corn shocks, receding into the distance, that gave depth and additional interest. After all, the picture had been worked out by the master minds of photography and art.

So, if you want to make an unusual picture of your baby, just look at the pictures of babies in magazines and newspapers, not even neglecting the advertisements. Some of the ideas, you will find, are pretty fine, and many of them will suggest continuation of the situation into a sequence. Cut out the pictures and start a baby scrapbook. Then begin to plot and to plan; you will find that the pictures will give you new ideas for action, viewpoints and properties.

To enliven films of high school activities, one can get good ideas from the comic strips that deal with the life of the teen age. Based on such material, I started a film of my younger brother. He is a freshman in high school, and this is a story of his first "date." His friends are all going to be in the picture and they all want to act. All are helping to collect pictures and strips

GRAHAM HUNTER

*"Listen! Not another foot of film without me being dressed up, or I'm a widow!"*

*A Few*

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| Simplex, f:3.5 lens, Good Condition | $16.50 |
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of "goofy" tricks that can be used in the movie.

This process may seem to be like copying and may even smack of plagiarism, but I find that there is still plenty of room for originality, even if the ideas of somebody else have helped me to form my own.

Studying still pictures of quality helps one to improve the composition of his own movie shots. If you just look at good pictures, you will find that a certain amount of feeling for composition will come to you. If you study good compositions carefully and if you try to equal them, you will learn even more.

I look at good color pictures, both paintings and reproductions of outstanding color photographs in magazines. I have learned much about color contrasts and color compositions and I have gotten many good ideas for arrangement of properties in color scenes.

My mother's hobby is poetry, and she edits some kind of "poet's corner" in a daily newspaper. She is always complaining about the poets who send in material and who write, "Here is a poem I dashed off just as it came to me" or "I never put any effort in my poems—they just come to me." She says that these explanations are not necessary, for the poems speak for themselves.

Haste is also self evident in unplanned pictures, and usually it is not necessary to explain, "I just took the pictures of things as they showed up—just snapped 'em anyway."

I hope that, with a little more planning, I may be able to take pictures that I shall not have to explain away. That is why I am trying in every way to develop some plot or plan and that is why I keep scrapbooks for my movies.

## News of the industry

[Continued from page 70]

be had by writing to the manufacturer of these adapters, E. Leitz, Inc., 730 Fifth Avenue, New York City.

**New spot** A moderately priced, efficient spotlight with plenty of power has recently made its appearance. Made by the Display Stage Lighting Company, 254 West 47th Street, New York City, the new Fresnel Photospot will take 300, 500 and 750 watt standard projection lamps, and it also may be used with a 500 watt, 3200 degree Kelvin lamp for Kodachrome. The lens is a six inch Fresnel, and there is a focusing control for spot size and shadow sharpness. The hinged front is opened to convert the unit unto a flood lamp. A spring tension swivel mount is incorporated that gives control of the beam movement for follow shots. Front filter holders are provided for color and

*Light Your Subjects with* **VICTOR** *Fotoflood Units*

HERE'S the equipment for lighting with Photofloods: the VICTOR "520-S" Twin Stand model for No. 1 lamps. Both "Diffuser-Flectors" swivel on a full-swiveling cross arm. The cadmium plated stand elevates to 6½ ft. Price, complete, $7.95.

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COLOR TITLE OUTFIT $6.50
for making
KODACHROME White or Black TITLES
ON PHOTOGRAPHIC BACKGROUNDS
Outfit includes: A-to-Z Title Maker (12 Alphabets, 1600 Initials) 30 Figurettes in color; Title Frame (7" x 9" area) 12 sheets of 8" x 10" clear, washable Acetate Film; 6 jars of special Colors (Red, Yellow, Blue, Green, White, Black), 10 Photographic 8" x 10" Background Prints; 10 sheets 8" x 10" Tracing Paper; Brush and complete instructions. FREE SAMPLE KIT.
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In March Movie Makers . . .

- Survey of today's editing equipment for the movie maker
  Here is a picture feature that gives you the high lights of the editing and splicing equipment available today. Splicers, rewinds and viewing devices are covered.
- Amateur movie tricks with Hollywood results!
  Louis McMahon, ACL, tells how he produced the most exciting and professional appearing tricks in *The Black Rider*. This story tells the "inside" of some of the cleverest photoplay tricks to be filmed by an amateur movie maker.
- Movie making in wartime England
  War hasn't stopped movie cameras and projectors in England, although it has brought many changes to film subject matter. Read this amusing story of cine adventures in an England at war.
- The wide angle lens
  It has uses that you may not suspect. This article gives you valuable information about the wide angle lens, and the points covered are illustrated by special pictures and frame enlargements . . . a typical Movie Makers staff feature.

*All in March MOVIE MAKERS*
MOVIE MAKERS
420 Lexington Ave., N. Y., N. Y.

other effects. Inexpensive accessories include an experimental color filter kit, masks, diffusing screen, light stands and light stand adapters. Retail price of the Photospot is $12.95.

**New guide** *American Cinematographer Hand Book and Reference Guide,* by Jackson J. Rose, A.S.C., 250 pages, fourth edition, is an up to date and informative issue of this well known handbook that will be of great value to movie makers, both amateur and professional. It contains valuable tables, charts and other material on the technical aspects of taking and showing movies. The price is $3.50.

**Caspeco tripod** A new "pan" and tilt head tripod of substantial construction is now offered by Camera Specialty Company, Inc., 50 West 29th Street, New York City. This new camera support is of all steel construction; the tilt head is controlled and locked in any position by a removable handle, and the "panoram" movement may be locked by means of a small lever. The tilt head allows the camera to be pointed vertically upward and downward. The tubular legs consist of two sliding sections, and a twist of the outer section locks each leg at the height desired. Leg tips are reversible for rough ground or for smooth surfaces. The finish is gray enamel and polished nickel and the price is $15.00.

**Castle cartoons** A new series of nine amusing cartoons has been released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. These films are available in 8mm. silent and in 16mm. silent and sound. The cartoons, all modern, are the productions of the famous Terrytoon animation artists. Titles include *Tom, Tom the Piper's Son, The Moth and the Spider, The Owl and the Pussycat, The Mouse and the Lion* and *Farmyard Whoopee.*

**Film cases** A new line of film storage chests, which combines neat appearance with utility, is the product offered by the Nega-File Company, Easton, Pa. The film chests are made of sycamore, handsomely grained and fitted with brass plated hardware, including lock and key. Partitions separate each reel, with or without cans. There are three sizes—in 8mm., two chests, one holding eight 200 foot reels at $2.95 and one holding eight 300 foot reels at $3.25. The 16mm. chest holds eight 400 foot reels and sells for $3.75.

**Filmo library has 8mm.** The addition of an 8 mm. film rental service to the Filmosound Library of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, will be an item of great interest to 8mm. filmers. The initial listing, which appears in the 1942 edition of the Filmosound catalog of *Recreational Films,* includes seventy five subjects with a wide range of titles. Both black and white and natural color subjects are available. Rental charges are seventy five cents a reel for monochrome and $1.50 a reel for color.

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## Save your film spools!

TO ENCOURAGE the conservation and re use of certain metal products connected with both still and motion pictures, the Eastman Kodak Company has set up a program for the return of these products, as follows:

1. Both still picture and cine clubs are urged to establish a bin or other collection system through which to gather roll film spools, Ciné-Kodak reels of all kinds and certain other products.

2. Shipments of collections of these metal products should be made to the Kodak Company in lots weighing from twenty five pounds up. Shipments of from twenty five to forty pounds should be made by prepaid parcel post, for which the club will be compensated. Shipments over forty pounds in weight should be made by collect freight. The outside of each package should state the contents.

3. Address all shipments to Eastman Kodak Company, Kodak Park, Building 64, Rochester, N. Y., and place the name and address of the club clearly on the outside of the package.

4. The following are the metal items desired and the allowance rates which are offered for them: Kodak Roll Film Spools—$5.00 a thousand; Kodak Film Pack Cases—$25.00 a thousand; Retorts with Spools for No. 135 Kodak Film—$20.00 a thousand; Aluminum Containers for No. 135 Kodak Film Retorts—$10.00 a thousand; 8mm. and 16mm. light metal projection reels, all types and sizes—$.01 each; 8mm. and 16mm. camera spools, depending on size—$.05 each and up; cine camera spool containers, depending on size—$.005 each and up. NOTE—shipments need not be made in collected batches of 1000 units, but simply in collections of twenty five pounds or more.

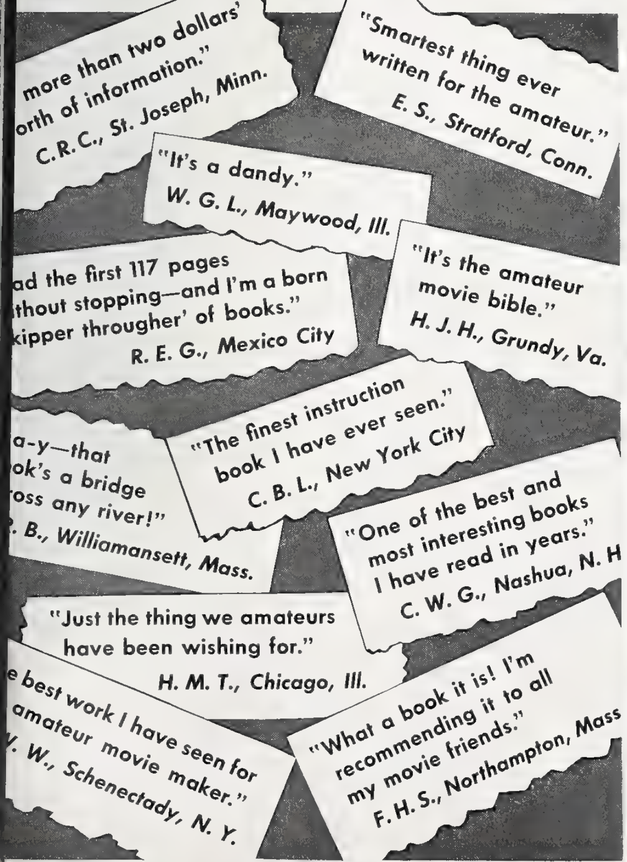
5. Although no allowances can be made for metal products returned *by individual camera workers,* Movie Makers urges that they cooperate with this important conservation plan, by turning in their unneeded supplies of these metal products to their local movie or still photographic clubs or to their photographic dealers.

# We're pretty proud of this book

WE thought *How to Make Good Movies* was a good book when we first brought it out. And we've tried to keep it an equally good book throughout its several modest revises and substantial new printings.

Changes have been made in copy and illustrations from printing to printing whenever necessary. Yet the bulk of the material in the 230 pages is essentially as it was when the book was first brought out—almost 125,000 copies ago!

At the left, below, are a few of the comments of its many readers. These—if by chance you have yet to read the volume—should recommend it to you if its popularity has failed to. And if you do have a copy of the book, suggest *How to Make Good Movies* to friends who are beginners at movie making. Consider its value, too, as a movie missionary . . . as the answer to that familiar query, "Tell me—are movies really as easy as some people say they are?" For this book not only contains hundreds upon hundreds of ideas for the man who has a camera, but is likewise an entertainingly written and readily digestible outline of movie technic and movie possibilities.



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How to Make Good Movies
A COMPLETE HANDBOOK FOR THE AMATEUR MOVIE MAKER

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YOU haven't enjoyed half the fun of home movie entertainments until you've played Moviquiz! This fascinating new game is equally suitable for small family gatherings and for your largest parties. Here's how to play it:

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B&H Filmosound Library offers scores of Moviquiz Films on a great variety of subjects. For details, see your Filmo dealer or send the coupon. Stage a Moviquiz party this week-end!

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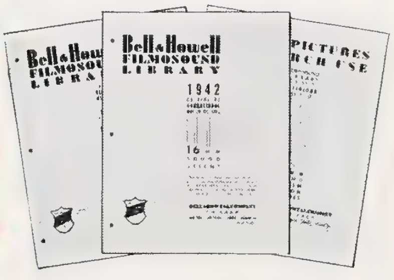

A near-by Lending Library of books permits you to read many volumes for the price of one. In the same way, your near-by Filmo dealer's Filmosound Library permits you to entertain at home with many choice films for the price of one.

Whatever your preferences, you'll find the films you want among Filmosound Library's thousands: late Hollywood photoplays featuring favorite stars; side-splitting short comedies; whimsical cartoons, many in *full color;* travel and adventure films from the world's far corners; timely newsreels; films on sports and hobbies; and educational reels on almost any subject.

Three new catalogs, one each on recreational, educational, and religious films, contain comprehensive reviews which make selection easy and sure. Catalogs are free to 16mm. sound projector owners, 25c each to others. Mark the coupon for the ones *you* want.

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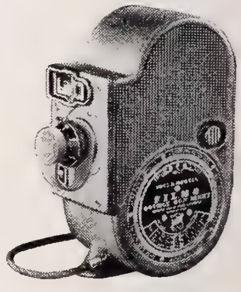
The Bell & Howell Filmo line is complete—includes 8mm. and 16mm. cameras and projectors, and 16mm. sound-film projectors, all in a wide range of models, from the simplest to the most versatile. For all these major units there are quality-built accessories for every purpose, however advanced and specialized.



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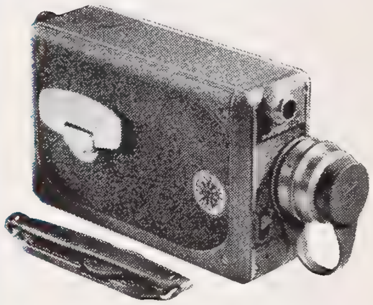
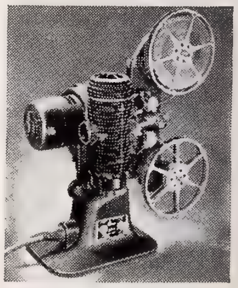


**Filmo Auto Load.** Loads with pre-threaded cartridges of 16mm. color or black-and-white film which can be interchanged in mid-reel without fogging a single frame. Four speeds plus single-frame exposures. With F 2.7 lens, $131.20.



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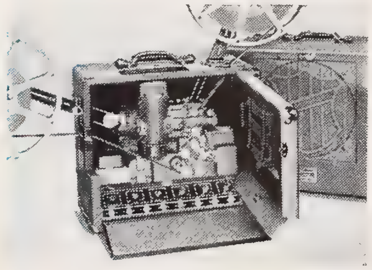

**Filmosound "Master."** A superb, 16mm. sound-film projector, ideal for presenting modern "talkies" in your home, and with ample capacity to serve in your club, church, or school auditorium. Readily portable. Shows silent films, too. Ask your dealer for his trade-in allowance on your silent projector.

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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MARCH, 1942

25c

## ★ Your Editing Tools

• Survey of typical editing equipment now offered movie makers.

## ★ Hail, British Columbia!

• How the 1941 Maxim Award winner was filmed.

## ★ WIDE ANGLE LENSES

• What they do and how to use them in filming your home.

## ★ TRICKS AND STUNT WORK

• An amateur Western producer outdoes Hollywood's stunt men.

## ★ CANADIAN CONTEST OPENS

• National Film Board of Canada announces new movie competition.

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The ACL Movie Book
A Guide to Making Better Movies
The ACL Movie Book
Amateur Cinema League, Inc.
Amateur Cinema League Inc.

IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

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Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

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★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

- Color filming—27 pages, *illustrated*
- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*
- Building a Dual Turntable—30 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

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Mar. '42

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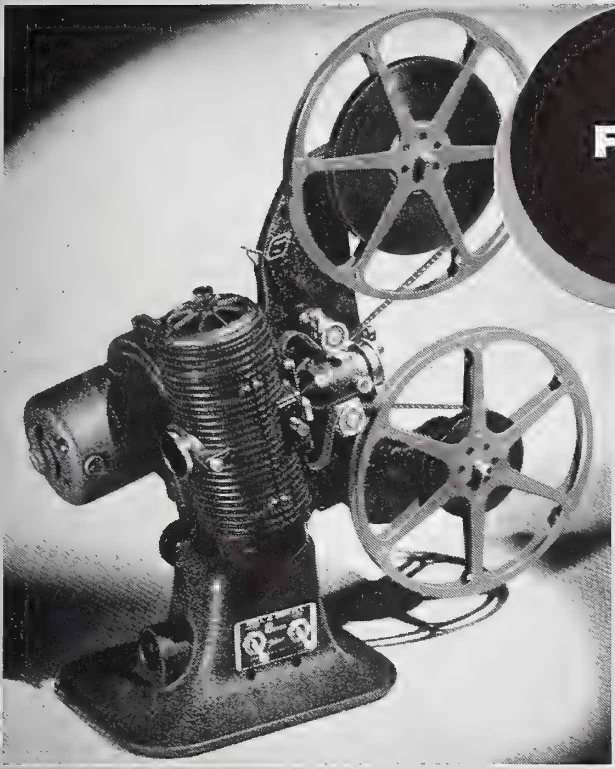
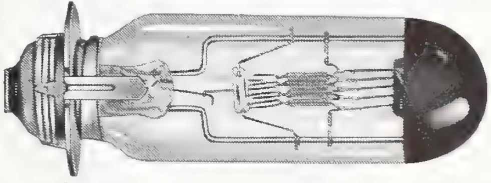
# FULL FILM PROTECTION...
# *You get BOTH in 8mm. Filmos!*



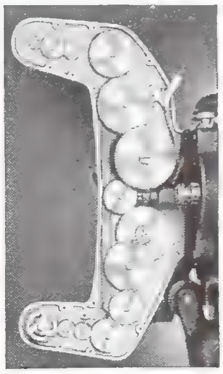
Filmo 8mm. Projector with 200-foot film capacity, complete with case, $116.25. With 400-foot film capacity, $131.20.

ONE of many reasons why Filmo Projectors show your movies at their brilliant best is the precise centering of the lamp filament on the optical system axis. Without this exclusive B&H construction, filament location can vary enough to cause uneven screen illumination and "color fringing."

One of the many features by which Filmo 8mm. Projectors protect your often irreplaceable films from damage is the positive, jerk-free, all-gear drive to feed and take-up spindles. Gear drive also means no oily belts to handle.



*Filmo Projector lamp with B&H pre-focusing ring, essential to getting* all *the light to the film*



*Cover removed to show positive, quiet gear-trains which eliminate spring or chain belts in Filmo 8mm. Projectors*

## The Ideal Films for Movie Parties!

It takes the *right* films to make movie parties successful. And you'll find just the films you need for *any* audience among Filmosound Library's thousands.

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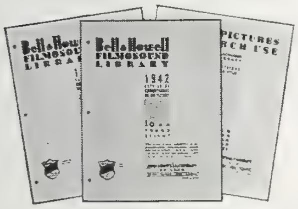
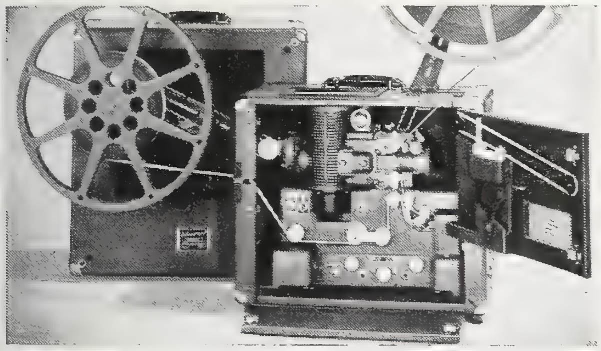


Three new catalogs, one each on recreational, educational, and religious films, contain objective reviews which make selection easy and sure. Catalogs are free to 16mm. sound projector owners, 25c each to others. Send the coupon for the ones you want.



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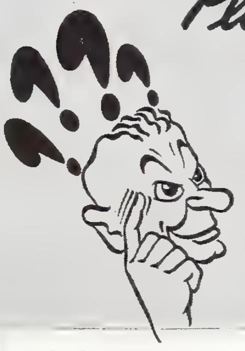
## MOVIQUIZ!



Whether it's a family gathering, an evening with friends, a children's party, or an occasion at your church or club, everyone will have a wonderful time playing *Moviquiz.* This fascinating and educational new game combines the popular appeals of *two* great forms of entertainment—the motion picture and the radio quiz program.

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Moviquiz Films cover a diversity of interesting subjects, some of which are listed here. For complete details, see your Filmo dealer or send the coupon.

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***A Partial List***

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**Our Colorful World**
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- Arctic Thrills.

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*and*
**ALL EXPENSE TOURS**
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*Accept this invitation from our friends and allies to visit their glorious vacationlands, rich in filming possibilities. Enter a movie contest with prizes worth shooting for!*

BRITISH COLUMBIA

QUEBEC

NEW BRUNSWICK

PRINCE EDWARD ISLAND

## These Provinces Offer Attractive Choices

**BRITISH COLUMBIA.** Beautiful British Columbia offers, as a prize to the amateur whose film is adjudged the best on that spectacular Province, an all-expense tour in 1943 for two persons, to the total value of $500. The winner will have the choice of several enthralling tours.

**QUEBEC.** This old French Province offers, for the best film, an all-expense tour of three weeks for two persons in 1943. The tour will be arranged to cover the highlights of the Province, with sojourns in the cities of Montreal and Quebec.

**NEW BRUNSWICK.** Amateurs competing for the 16mm. color prize in this Province will have incentives in the form of one or two possible 1943 prize tours of three weeks for two persons in this scenic Province. One of these will embrace general scenic and other attractions, while the other will offer a canoe camping trip on one of New Brunswick's great salmon angling streams.

**PRINCE EDWARD ISLAND.** This attractive island Province offers a prize for the best film in the form of an all-expense tour for four weeks during the summer of 1943, for the prize winner and husband or wife. Salt water bathing and delightful trips through the scenic countryside.

## CONTEST RULES—READ CAREFULLY

1. The contest will be open to all amateur movie makers residing in the United States. It is not open to amateur movie makers residing in the territories and possessions of the United States, nor to American citizens residing in Canada. It is not open to anybody engaged in the theatrical production of motion pictures.

2. The contest will extend from March 1st to 5 P. M. (Chicago war time), November 15th, 1942.

3. Entries may be made on 16mm. silent film only, but the film may be either black and white or color.

4. Entries must be at least 400 feet in length, and at least two thirds of the completed picture must consist of scenes taken during 1942 within the borders of one of the four cooperating Provinces of Canada (British Columbia, Quebec, New Brunswick, and Prince Edward Island) or of titles referring to these scenes. The remaining footage may consist of any appropriate material, such as scenes of travel to or from Canada or scenes of other Canadian Provinces. Thus, to compete in this contest, an amateur movie maker must select one of the four cooperating Canadian Provinces as his principal subject matter and to this Province he must devote two thirds of the footage of the finished picture. The remaining film footage may be such as best suits the particular continuity or film idea that the contestant has chosen.

5. Competitors may choose for the subject of their films any scenic, geographical, industrial, or community topic, or any recreation or sport, so long as the subject matter relates to the competitor's own travels within the borders of the one of the four Provinces that he has selected.

6. Entries will be judged upon the basis of good movie technique, film continuity, and interest of subject matter.

7. The cinematography of each film must be the work of the contestant who enters that picture, except that titles may be the work of professional or commercial studios.

8. Contestants may enter films of more than one Province, providing that each film meets all the requirements of the contest rules.

9. Entries must be shipped, prepaid and preferably insured, to: National Film Board of Canada Contest, care Canadian Trade Commissioner, Tribune Tower Building, 435 North Michigan Avenue, Chicago, Illinois, U.S.A., and must be in the offices of that company by 5:00 P. M. (Chicago war time) November 15, 1942.

10. The board of judges, whose decisions shall be final, will be composed of the following: John Grierson, Canadian Government Film Commissioner; Alfred Hitchcock, well known Hollywood director; Arthur L. Gale, editor of MOVIE MAKERS.

11. All entries will remain the property of the contestants, but the National Film Board reserves the right to make copies of all prize winning films and to arrange for the use and distribution of such copies, in any manner that it sees fit.

12. Entries will be returned prepaid and insured by the National Film Board, either by express or parcel post, as soon as possible following the judging of the contest, and the prize winning films and their makers will be announced publicly on December 31, 1942.

13. Phonograph records for musical accompaniment cannot be received. Narrations or written commentaries cannot be read in connection with the screenings for the judges and therefore will not be considered. Sound on film pictures are not eligible, but any entry may be taken at a camera speed of twenty-four frames a second for post synchronization after the contest.

14. The five awards will consist of one first prize of $500.00 and four all expense tours within Canada during the year 1943.

One prize will be granted by each of the four co-operating Provinces for the best film about that Province, the prize consisting of a free tour for two persons within that Province. There will be, in addition, a cash prize of $500.00, given by the National Film Board, to the film considered by the judges to be the best of the four films winning the free tours offered by the Provinces concerned.

In all cases, the prize tour starts within each particular Province. Neither the Provinces of Canada nor the National Film Board can undertake to pay the expenses of the prize winner and his companion from the United States to the point of departure nor from the point of departure to the United States on the return trip.

**DECIDE NOW! WRITE FOR DESCRIPTIVE BROCHURE TO**

**NATIONAL FILM BOARD OF CANADA** OTTAWA CANADA

# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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F. P. G.

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MOVIE MAKERS

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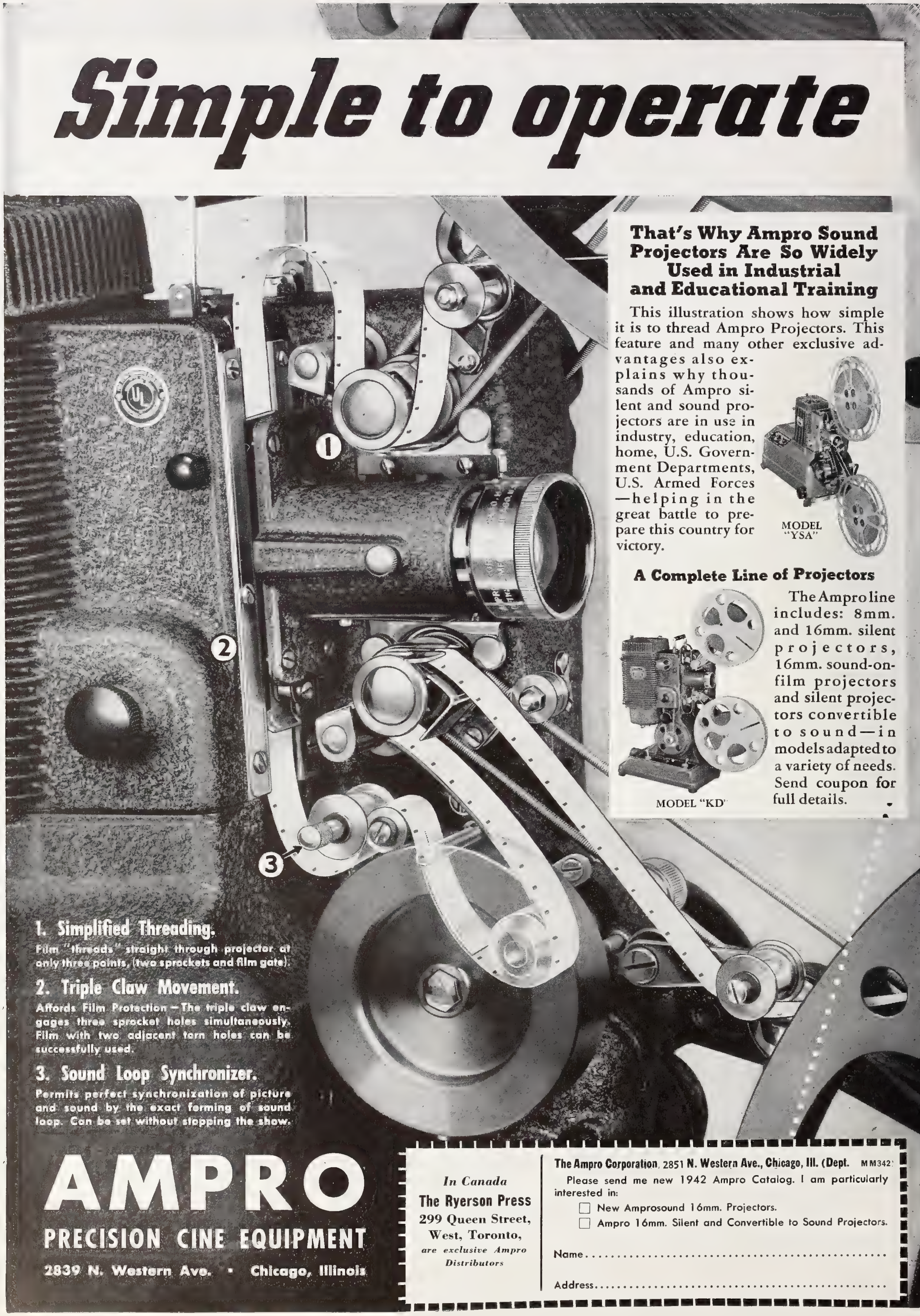
# Simple to operate



### That's Why Ampro Sound Projectors Are So Widely Used in Industrial and Educational Training

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The Ampro line includes: 8mm. and 16mm. silent projectors, 16mm. sound-on-film projectors and silent projectors convertible to sound—in models adapted to a variety of needs. Send coupon for full details.

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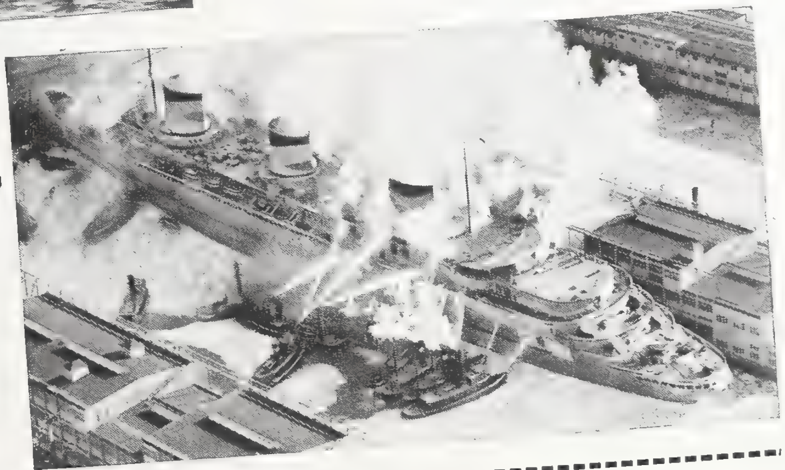

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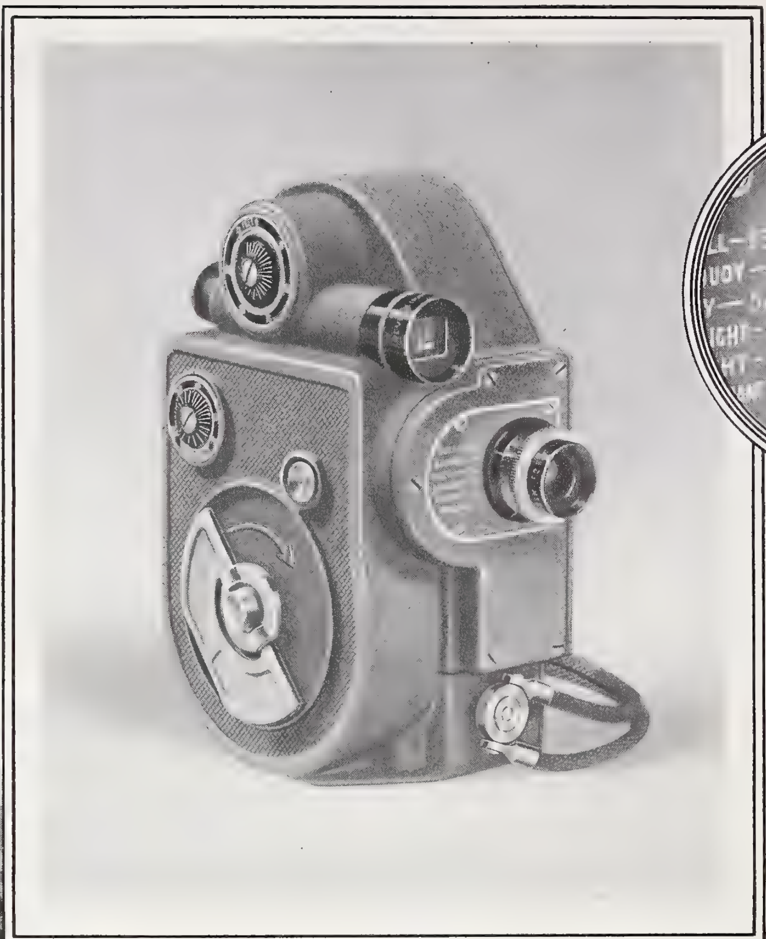
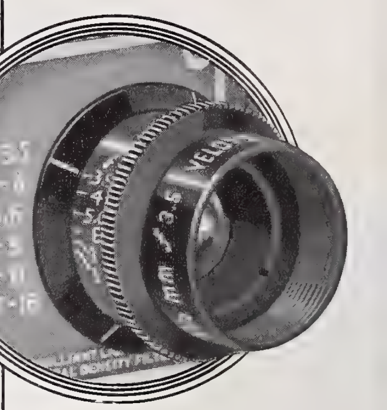
| 100 ft., 16mm. | $2.75 | ☐ |
| 360 ft., 16 mm. | $8.75 | ☐ |
| 350 ft., 16mm. Sound-On-Film | $17.50 | ☐ |

MM-3





## A Fine Lens and Precision Setting

The mounting for the lens of each Revere Camera is especially designed to insure absolute rigidity and perfect alignment with the aperture of the film gate. This advanced design, plus Revere's automatic film-loop sprocket (which eliminates tugging on the film gate) combine to give you perfect, sharply focused movies.

### REVERE MODEL "88" CAMERA

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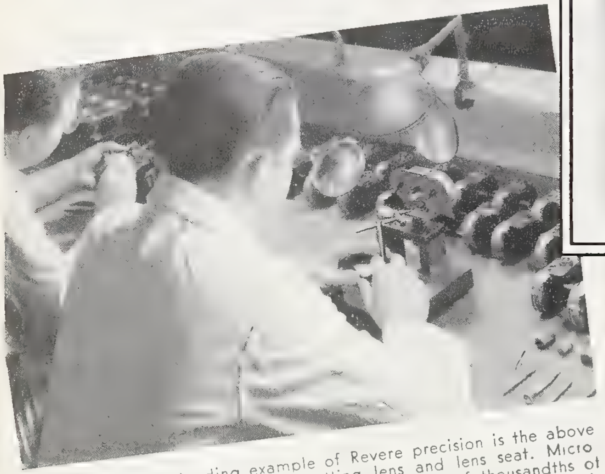

An outstanding example of Revere precision is the above illustrated method of setting lens and lens seat. Micro sensitive instruments calibrated in tens of thousandths of an inch, are used to assure correct focal length, which is especially important in the making of truly sharp 8 mm movies.

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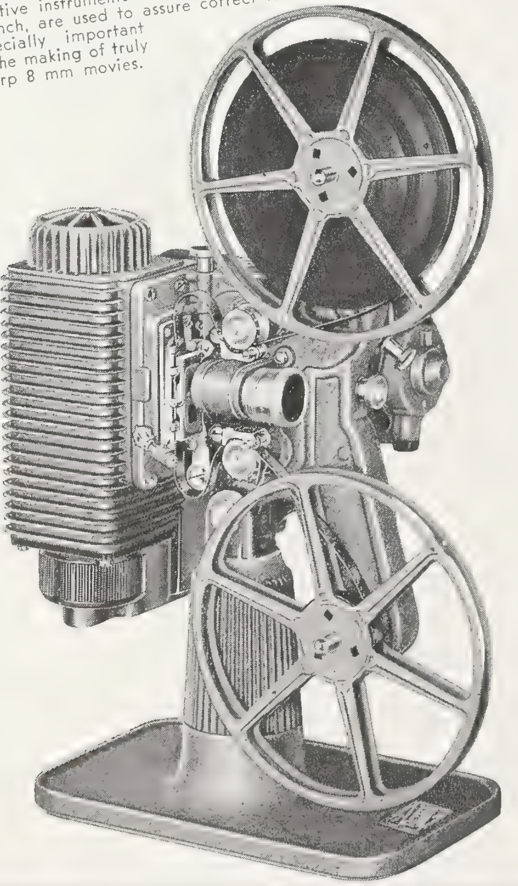

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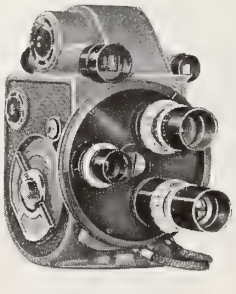

### Revere "99" Camera

has, in addition to the basic features of the model 88, an **extra optical view finder** for telephoto lenses, and a **rotating turret head** for 3 screw-type lenses, including telephoto. Complete with one Wollensak F 2.5 lens, **$77.50.**

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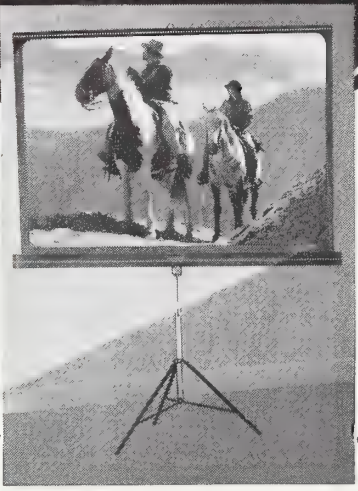

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# Closeups—What filmers are doing

Mrs. Louise C. Mann, ACL, in a scene in her picture of Alaska

To Mrs. Louise C. Mann, ACL, of New York City, goes the honor of being the first of hundreds of patriotic personal filmers to register with the Amateur Cinema League their willingness to turn their cinematic skill and equipment to the service of the government. A veteran traveler, Mrs. Mann is seen in our illustration in the fur parka of the Alaskan Indian, as pictured in her own thoroughgoing study of that far northern territory.

Dr. Otto J. Seifert, ACL, of New Ulm, Minn., is in the market for 16mm. color footage of Cuba, New Orleans, Mexico and Yellowstone National Park. If you have extra scenes that you would care to part with, here's your chance for a friendly sale or exchange. Address your offers directly to Dr. Seifert.

If you are eager to aid the cause of Civilian Defense with your camera—but don't know where to turn—George Vidor, in New York City, is the man you want to see. As senior warden of A.R.P. Post 6, Sector E, in Manhattan, Mr. Vidor has ideas on defense film production but no camera with which to film them. He may be reached at the post address, 159 West 80th Street, New York City.

During the late First Army maneuvers in the Carolinas, Lieutenant Robert M. Pursel, ACL, of the 30th Ordnance Company, was one officer who saw to it that his battalion had some entertainment in the quiet hours of the evening. Using an Army truck with a 110 volt generator, he simply set up his own 16mm. projector under the stars and ran off more than 2800 feet of his personal travel films, taken in Venezuela and the Central Americas. During the daytime, as opportunity offered, he managed to shoot a thousand feet of film, recording the war games.

Filmers in Florida who are interested in getting some real New England snow scenes are invited to get in touch with Hartman D. Colton, ACL, 53 Sunapee Street, Springfield, Mass., who is in the "swap" market for a series of views of Floridan industries. Mr. Colton's particular interests are in the citrus and sponge industries, the cypress gardens, scenes about Miami and the life of the colorful Seminole Indians.

Movie makers in this country who are aiding the war effort have got to go some to catch up with the record set by C. V. Thomas, ACL, and the Durban Amateur Cine Club, in Natal, South Africa. In a recent report to League headquarters, Mr. Thomas states that the club has already collected for war charities more than a thousand dollars from subscription screenings of amateur films, besides giving countless free shows in military hospitals. Another and unique filming activity undertaken by a group from the Durban club has been the compilation of a large number of individual ten second shots of wives, relatives and sweethearts of South African troops fighting on the Libyan front. Charging fifty cents a "take," the producers collected over five hundred dollars, which, save for the cost of the film stock, was expended on comforts for the men. With this shipment, they sent, as well, the completed film as a personal greeting from the folks back home.

*Symbols of Hospitality* is the heart warming title which the Reverend Frederick W. Smith, ACL, of Waterville, Maine, has given to his 400 foot study of New England doorways. Although not essentially a cinematic subject, these emblems of an older age have a strange charm in their gracious message of classic beauty and tradition. Mr. Smith's camera collection of doorways and related architectural features ranges through Portland, Brunswick, Bath, Augusta, Wiscasset, Thomaston and Camden, in Maine; Andover, Lowell, Chelmsford, Stillwater, Littleton, Bradford and Merrimac, in Massachusetts; and Portsmouth, in New Hampshire.

Shot in "Symbols of Hospitality," film by Frederick W. Smith, ACL

# WAR NEEDS

THE response to the service questionnaire of the Amateur Cinema League has been good. Movie makers want to aid in the country's war effort. The larger registration, the better. If you have not sent in your questionnaire, do not hesitate. Give the League a statement of what you can do, if you are called upon to do it.

Many clubs and individual League members are serving their communities already by making films that are needed in local war activities. The League wants reports of these instances, wherever they occur. If you have done this kind of filming and have not reported the details to the Amateur Cinema League, please let us know, so that our files will be as complete as possible.

League headquarters are in discussions with several agencies of our government concerning assignments that may come to us for specific war work in connection with personal movies. As soon as the discussions come to something definite, the news will be carried in MOVIE MAKERS.

Your local dealer will tell you how to help him to help the amateur movie industry in saving camera spools, light metal projection reels and other movie and photographic containers and spools. At a time when saving is imperative for war purposes, it is the duty of every user of these supplies to see that they are used many times and that they are not thrown away. By establishing a collection bin, cine clubs can make their own contribution to this saving plan and, at the same time, make a handsome profit for the club treasury. The procedure was outlined in February MOVIE MAKERS, on page 86. Admittedly, it is inconvenient to put forth this effort, because we have become accustomed to a land of plenty. However, conditions have changed in the United States since December 7, and we must all determine to do whatever we can do, each in his own personal fashion, to conserve necessary material for war use. Certainly, it is important to us all, as movie makers, to make certain, as far as we can do so, that any shortage in these minor—but vital—items does not result from our unwillingness to bother about saving them.

This war has made a field day for the cine "gadgeteer." The shortage of equipment of all kinds which has been plentifully at hand in our normal life in the past has made the home designer and maker an important person in the industrial picture. It was humorously said of a great motor car builder that he "took a little spool and an old coal hod" and did wonders with them. That is exactly what a lot of us will have to do now in the field of our hobbies. Look over your junk collection in the attic, or in the urban equivalent of an attic, and see what you can make from it to serve your filming. Let us know what you make. We want MOVIE MAKERS to serve for the exchange of ideas among movie amateurs about this very necessary activity.

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

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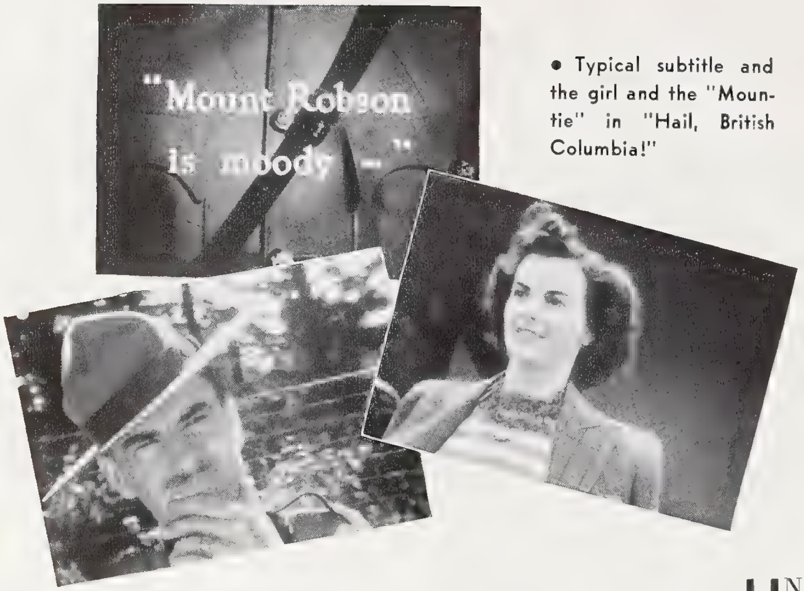
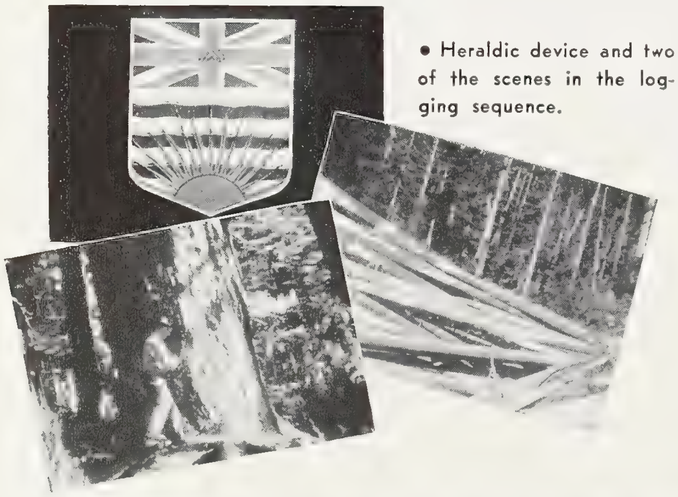
16mm. scenes by Leo J. Heffernan, ACL


"Mount Robson is moody ..."

• Typical subtitle and the girl and the "Mountie" in "Hail, British Columbia!"

# HAIL, BRITISH

## How Maxim Award winner was planned and filmed



• Heraldic device and two of the scenes in the logging sequence.

UNQUESTIONABLY, it was an unusually happy inspiration last year which turned my thoughts toward British Columbia as a vacation land. Early in July, I made the train journey from New York City to Vancouver, and this was the beginning of a trail which led eventually to the end of a movie maker's rainbow, for, during my travels, *Hail, British Columbia!* was made. When I was filming it, I scarcely dared to dream that it would be chosen for the Hiram Percy Maxim Award.

At Vancouver, I took the ship *Princess Elizabeth* which, four hours later, steamed into the Harbour of Victoria on Vancouver Island, and, in a quarter of an hour, I was shooting Kodachrome movies of the baskets of colorful flowers which hang from the electric light poles in the capital of British Columbia—after which I made shots of the magnificent Empress Hotel and its famous gardens.

On the other side of the tiny harbor, I filmed the Parliament Buildings, and it was there that I stumbled upon the offices of the Official Travel Service, a fortunate find for me, since I never lose an opportunity to browse through travel literature.

When one is traveling, he can save time and energy by using travel literature as a guide to movie subjects. It is immeasurably helpful, also, to have a plan of action outlined by a skilled travel consultant who has been over the ground so often that he can give you pertinent data, such as, for example, information as to whether a particular scene is a "morning shot" or an "afternoon shot." Before I left the travel bureau, I knew just how I was to spend the next four days, weather permitting.

I wanted to produce a really good movie—something far removed from the "run of the mill" scenic film, of course. (Everybody wants to get away from that!)

So, I planned to utilize the natural beauties of British Columbia only as a backdrop for human activities of one sort or another. I was determined that a continuous thread of action would connect the entire footage, and, during the train ride from New York, I wrote a plan involving a Canadian "Mountie" and a young lady traveler. The basic idea is that the girl's transcontinental train stops for a while at a station somewhere in Canada, and the young lady alights to stretch her legs and perhaps to pick up some information concerning the Province that she is about to visit.

She sees a tall chap in a bright red coat and asks him what there is to see in British

Russell C. Holslag, ACL

• Leo J. Heffernan, ACL (left), producer of "Hail, British Columbia!", holds replica of Hiram Percy Maxim Memorial given to him by Roy W. Winton, ACL, managing director of the Amateur Cinema League.

# COLUMBIA!

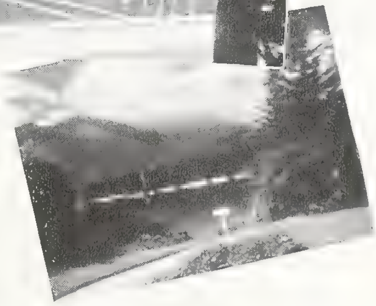
LEO J. HEFFERNAN, ACL

Columbia, and the "Mountie" very obligingly does his best to describe the most interesting places to visit. When he mentions a point of interest, the scene shifts by a wipeoff or lap dissolve to the footage of that particular place. Naturally, the scenes representing his description of various localities were the shots that I made during my travels.

I knew that this continuity motif would be rather commonplace unless I could build it up to a surprise at the end; so, the picture ends with a simple "twist," which I think is rather delightful, but I shall not divulge it, because, if it became generally known, it would rather spoil the picture for those who see it for the first time.

After I had developed my plan, I saw that my work was clearly cut out for me, and I knew that it would take some little organizing, for I wanted a fair number of "knockout" scenic shots peopled with interesting actors. Every scene would have to be planned, then rehearsed over and over again until it was right. Then, somewhere in my travels, I hoped to stop in a town where Royal Canadian Mounted Police were stationed and where, with a great deal of luck, I might be able to shoot the connecting scenes of the "Mountie" and the girl which I had planned. This was a rather ambitious program for a three week sojourn in a strange land! Praise be, I had the luck of the Irish, for the weather on every single day was perfect.

16mm. scenes by Leo J. Heffernan, ACL



ICYCLES
FOR
HIRE
1/
ONE
SHILLING

• Left, frames from the horseback and bicycle riding sequences.

• Right, shots of vacation spots in Canada and frames from human interest sequences.

After I left the Travel Office in Victoria, I hired a light truck for a ridiculously small sum, mounted my Ciné-Kodak Special on a tripod and "planted" the tripod legs firmly on the floor of the truck. Shooting over the shoulder of the driver, I instructed him to drive about the city. The truck had poor springs, and the vibration was little short of alarming, but the moving camera shots that I made in the streets of Victoria appear to be smooth on the screen. It was late in the afternoon when I finished that chore but, shortly after daybreak the next morning, I was at it again, making

[Continued on page 117]

# WHAT ENGLAND FILMS IN WAR

## In spite of regulations cine filmers still shoot

### ERIC F. IMPEY

ON THE outbreak of war in England, an official list of prohibited subjects for photography was issued by the appropriate authorities. After examining it carefully, "still" men and movie makers alike gave a small cheer, because the list was so lenient. It included only items of obvious military importance, and it seemed to leave so many of our old subjects and backgrounds unimpeded. Little did we guess then that our hopes were ill founded—as you will be able to judge from the experiences of a friend of mine.

My friend, a keen movie sharpshooter, was snooping around an old town near our east coast, looking for a good aspect of a shot he wanted—a millstream and an ancient mill wheel—and, having found the very thing that he was looking for, he proceeded to unleash the necessary footage. But—aha! The villain shall not do his dastardly work uninterrupted! In fact, in the middle of shooting, he was stopped by an officer in uniform.

"What foul crime have I committed?" cried the movie man. To which the officer replied that there was a prohibited view *behind* him.

"But I have not filmed the prohibited subject," said my friend.

"Well, that's what you say," said the officer. "How do I know that you are speaking the truth? In my experience, spies, bank robbers, murderers and politicians don't usually tell you what they are up to."

Anyway, the long and the short of it was that the film was confiscated there and then, although it was returned later, when it was found to be innocuous.

So you see that in England it may be dangerous to be seen even handling a camera fondly, as you may be hailed off to the local jail and incarcerated until Hitler's patience is exhausted about you—or possibly rather longer!

The point is that, although there is an official list of subjects, the interpretation of the list rests with the individual official, and it is clear that, on a strict interpretation, the authorities could (and sometimes do) take steps to prevent photography in the vicinity of anything that is prohibited. The sum result is that the ban is more extensive than the list implies, and it is desirable only to shoot where there is obviously no military activity.

This fact means that our outdoor cine work of all kinds is largely confined to the countryside.

For this reason, there is a great revival of interest in the nature subject, a fact which, in itself, is a very good thing. There are innumerable subjects around us at all seasons of the year which make elegant movie subjects and which do not require any special preparation at all beyond writing a suitable shooting script. The life of a tree or of a stream, the lambing season, spring and so on—a thousand and one subjects are still available which, more often than not, are overlooked in the usual way. We in England are forced to seek such subjects now, but the fact remains that they are equally suited and equally available to the movie maker in any country.

Indoor movie making is to all intents and purposes unrestricted, but many of us are taking advantage of the definite lull in outdoor work, to shoot titles for some of our earlier films—and that is something for which to thank Herr H.

Over a period of years, every movie enthusiast accumulates a selection of shots which do not fit the arrangements for any of the planned epics. The spare time available today is being used to edit and title these oddments into presentable films, often of the family newsreel type. This, again, is a precedent which other movie makers might do well to follow.

Amateur movie makers are already making themselves felt in the newsreels. The men of the British Navy (although not of the Army) are permitted to take photographs, provided that the prints are submitted to the censorship of their commanding officer, and we have already seen a newsreel film that was taken by a naval officer on the high seas, of bombs being dropped by airplane around another vessel. This film, taken on amateur stock, was enlarged to 35mm. film size, frame by frame, by the newsreel company which purchased it. It seems that movie enthusiasts should join the navy!

As one can understand, in general, there is less amateur movie activity in England than before the war, but in the projection field things are waking up. The thousands of persons standing by for purposes of civilian defense are being entertained in slack periods with programs of substandard films. For these shows, silent films are more popular than are talkies, because of their lower cost. Hence our A.R.P. squads are frequently entertained by the films of that little man who really originated that small black moustache as a comedy accessory.

Finally, we sometimes feel that this war may expire by being photographed to death. The wars of the past have been recorded mainly by the written word, and even the World War was by no means comprehensively pictured. On the other hand, this new war is being filmed almost as much as the new baby!

Newsreel sequences of town councillors opening works of civilian defense, of heavy tanks, of beautiful girls in A.R.P. uniforms doing nothing in particular and of battleships ploughing their way through the waters of the ocean are being filmed. So many movies are being made that one cannot help but wonder what will be the reaction of the generations that are to come if they ever do see these efforts.

Perhaps Councillor Brown in his derby hat will be as funny to them as the Marx Brothers are to us! Who knows?

# WHAT WIDE ANGLE LENSES DO

## Advantages which home filmers get from them

### RUSSELL C. HOLSLAG, ACL

WE ARE often concerned with distance measurements from camera to subject, but we do not often reflect that each of these distances carries a companion measurement which is of the utmost importance in picture making. This is the distance *across*, from one side of the scene to the other. When we point our camera at any subject, we immediately establish the stage of action and set up invisible "wings" which mark the left and right hand boundaries of our invisible stage.

The distance between these wings is flexible, for they draw farther apart when the camera is moved away from the subject, or come closer together when the camera approaches it. This fact gives all the leeway that one might desire if there is plenty of space to enable one to take advantage of it, by moving toward or away from the subject. But, if you have only one lens for your camera and if you are forced by architectural or geographical circumstances to remain at a fixed distance from your subject, the distance between your stage wings remains immovably fixed.

Perhaps this appears to be a complicated way of saying that the lens takes in less area when one moves nearer the subject and more when one moves farther away from it. Perhaps so. But the point is made emphatically to stress the fact that *there is a way of altering the width of your scene of action without moving the camera.* This action can be done by the use of lenses of focal lengths other than "normal." When the field of view is to be widened, a lens is used which will focus a sharp image when it is placed nearer the film. It does not require much knowledge of plane geometry to imagine a simple sketch which will show what happens in such a case. A short focus lens just naturally must include a wider field of view. And this property comes in mighty handy when there is a "tight squeeze" in setting up the camera.

Perhaps the most crucial example of such a tight squeeze is encountered when one takes pictures in an ordinary apartment or small home. Unless the rooms are laid out purposely to furnish those vistas beloved of interior decorators, difficulties may appear. The movie maker will optimistically begin to back away from that group before the fireplace, and he will keep on backing until further retreat is cut off by the opposite wall. Then, on peeping through the finder, he may discover that his scope of action is so woefully limited that he will have to "panoram" every time that Madge hands Bill a toasted marshmallow. And that will not do at all.

Still supposing that he has but one lens, the movie maker can go out into the hall, unhook the full length mirror from its place and stagger in with it. He can then prop it up carefully in the living room, so that it reflects the action into the camera, and he may shoot the scene in this way. In such a manner, it is possible to get the effect of extra distance in cramped quarters. But it all seems hardly worth while for a simple marshmallow sequence, and the chances are that, faced with difficulties such as these, the cameraman will be inclined to let this and similar scenes go unrecorded.

But, with the wide angle lens, such situations are greatly alleviated. This fact becomes plain when it is seen that the angle included by the normal 25mm. lens on a 16mm. camera is approximately twenty one degrees, whereas that included by the 15mm. lens is about thirty seven degrees. In these references, we are discussing only the horizontal limits of the picture; these limits form the horizontal included angle when straight lines are drawn from them to the center of the lens. As a matter of fact, most of the problems which a wide angle lens is called upon to solve are concerned with the width of the picture and not its height.

In 16mm. cameras with interchangeable lens mounts, the wide angle lens may be used practically at will. To give a widened field of view without changing the camera position, two focal lengths are generally available, the 20mm. and the 15mm. The latter, however, is the more

[Continued on page 120]

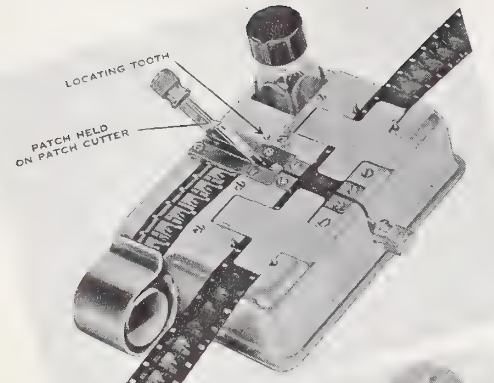
• With a wide angle lens, you can get a representative shot of the birthday party.

Hobart Photo Features

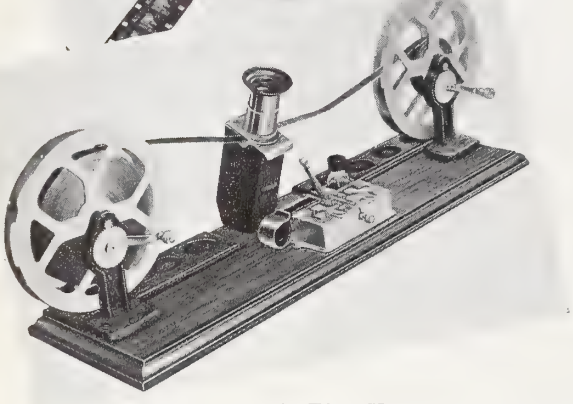
EDITING and titling are one of the many phases of movie making that are nowise affected by wartime. It is fun to edit, if you have the right equipment for the job. The work itself is restful, and it is inspiring to see what you can do to a film, by eliminating the poorer scenes and by rearranging shots into sequences. The longer that you make movies, the more you know about them, and you can always improve an old film by reediting it in the light of your present knowledge.

Here is a survey of high lights of some of the editing equipment on the market today—there are many other excellent outfits, both simple and complex. This presentation simply gives you a general idea of the varieties and range of the equipment available. If you need new editing equipment, now is the time to buy it.

# Your editing



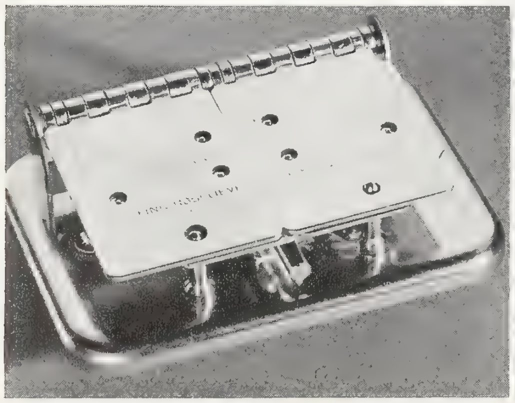
1.



2.

1. The Keystone Security Film Splicer is operated by the application of a patch, without scraping. 2. This firm's Illuminated Editor and Splicer provides a compact assembly mounted on a board. The manufacturer is Keystone Manufacturing Company.

3.



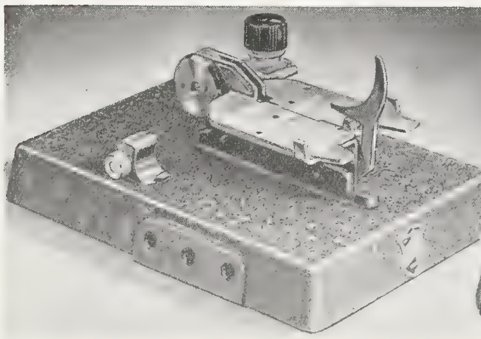
4.

3. F-R editing aids include the compact and efficient Film Splicer for 8mm. and 16mm. films, with incorporated scraper. The F-R Cine Action Editor (4) provides a means for inspecting film, in full motion, brightly illuminated under a magnifier. It is available in 8mm. and 16mm. models. Makers are Fink-Roselieve Company, Inc.

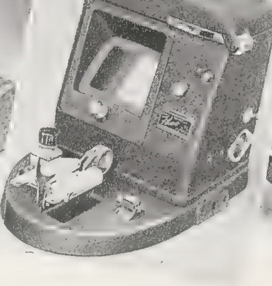
5.

5. The Kodascope Rapid Rewinds, Movie Viewer and Universal Splicer, all available separately, here are mounted on a single sturdy base, to provide complete facilities for editing. The Movie Viewer shows the picture in full motion on a miniature screen and has a notching device to identify frames. It is available in 8mm. and 16mm. models. This equipment is a product of the Eastman Kodak Company.

6.



7.



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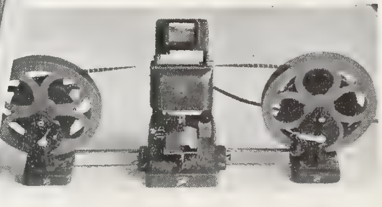
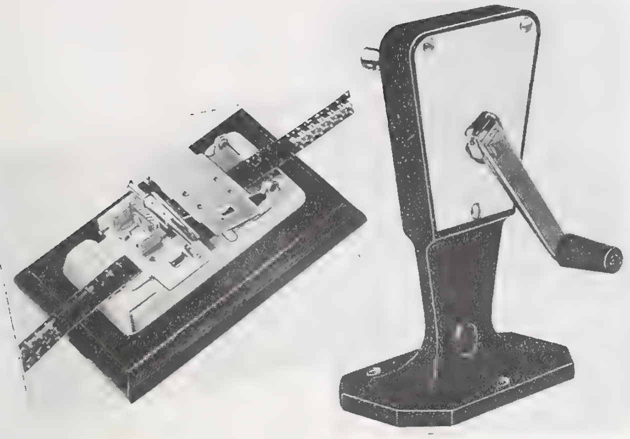
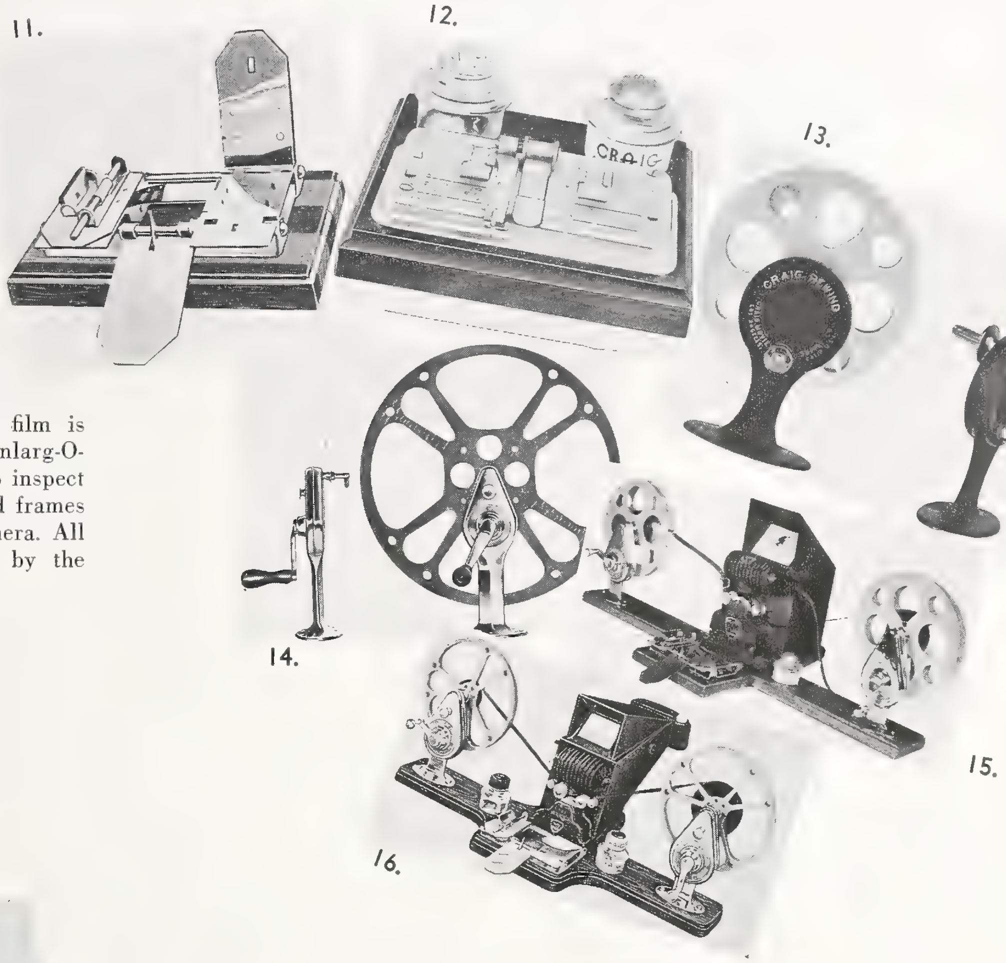


6. The B & H Film Splicer, Model 136, is a rugged and efficient mechanism which makes a diagonal splice. At 7 we see this splicer used with the B & H 16mm. Filmotion Editor into which one inserts the film, simply by lifting the hinged cover at the top. The picture is shown in full motion on the inclined viewing screen. The complete B & H 16mm. Film Editor (8) combines the Direct Viewer, Splicer and geared rewinds. The manufacturer is the Bell & Howell Company.

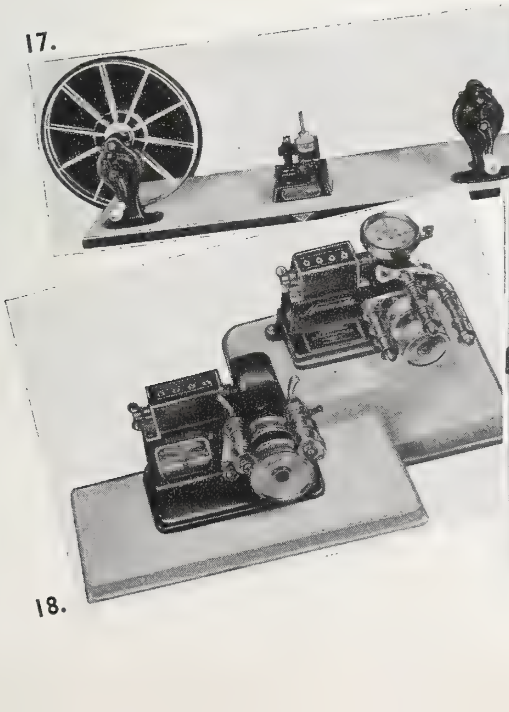

9. 10.

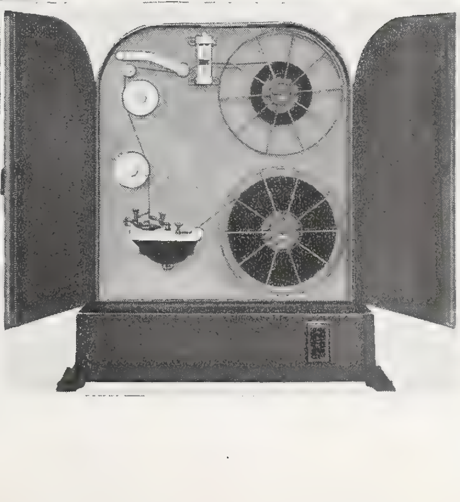
The Franklin Splicer (9) will efficiently join 8mm. or 16mm. film, singly or doubly perforated. The Clutch-Type Rewind (10), made by this firm, allows the rotating spindle to be disengaged at will. These items are products of Franklin Photographic Industries, Inc.

## tools

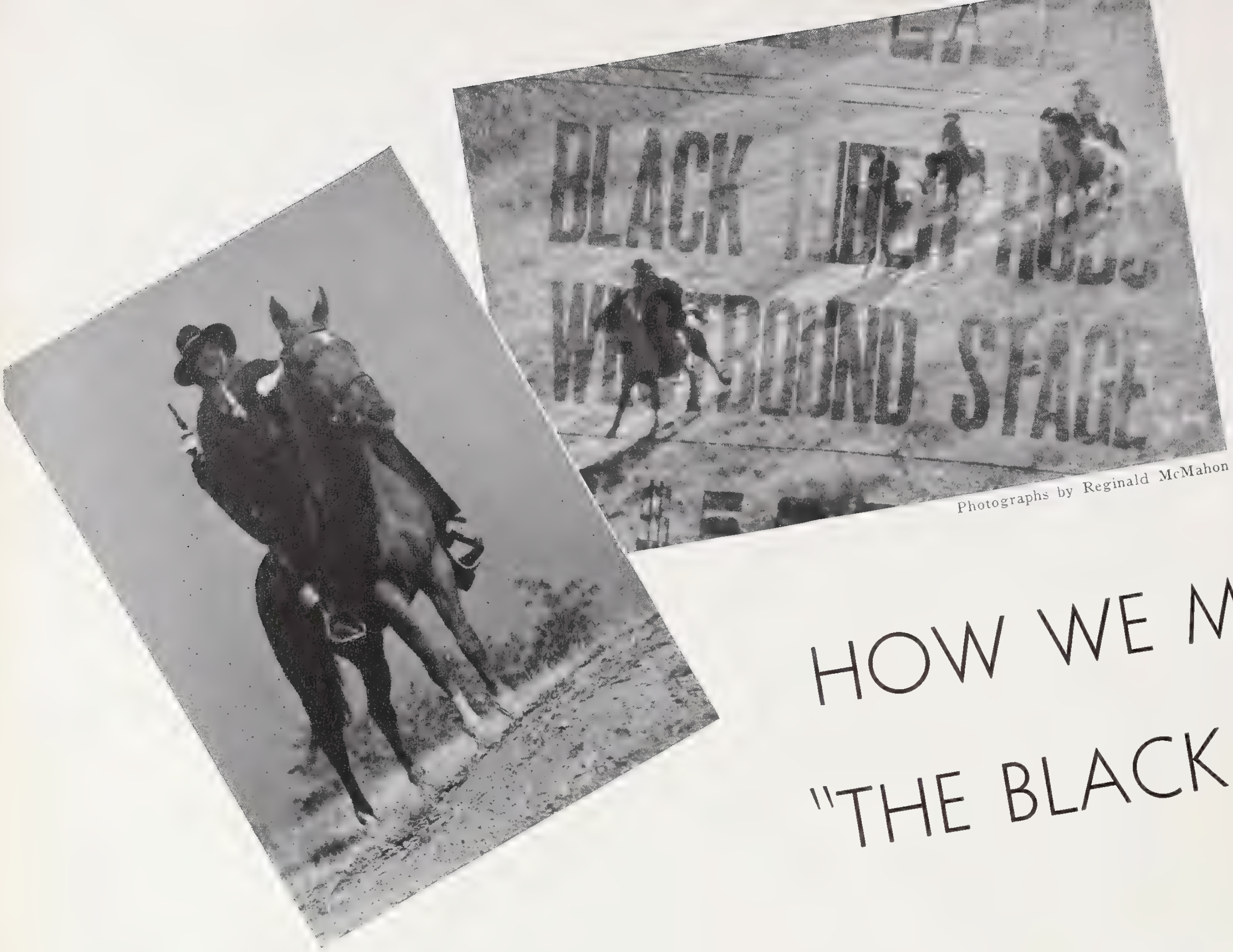

11. 12. 13. 14. 15. 16.

Some items of the interesting line of a firm which specializes in this type of apparatus are the Craig Senior (11) and Junior (12) splicers for 8mm. and 16mm. film, the Junior (13) and Master (14) rewinds, the Craig Projecto-Editor (15), which shows a continuous motion picture on the miniature screen as the film is wound through, and the 8mm. Enlarg-O-Editor (16), which enables one to inspect 8mm. films and to enlarge selected frames through the use of a built in camera. All this equipment is manufactured by the Craig Movie Supply Company.


17. 18.


19.

Neumade equipment is professional in design and construction. Outstanding items in this company's film handling line include Neumade Rewinds (17), for use with 1600 foot reels or smaller ones; the Griswold splicer (also shown at 17); 16mm. film measuring machines for footage measurement, frame counting and synchronizing sound and picture film (18); the Neumade Film Cleaner (19), which will handle 1600 foot reels and which is entirely automatic in operation. The manufacturer is Neumade Products Corporation.



• Left, the Black Rider himself and, right, double exposure shot in opening sequence in film of his exploits.

Photographs by Reginald McMahon

# HOW WE MADE "THE BLACK RIDER"

### LOUIS McMAHON, ACL

TRY to convince somebody who has never used a movie camera that an amateur could make a full fledged Western drama, and you will discover that the uninitiated believe that such pictures can be produced only in Hollywood. Amateur actors are not expected to be able to climb ropes, ascend cliffs, fight outlaws, jump across chasms and fall off horses. But, believe me, they can—*if* you handle the camera right! Cine ingenuity will take the place of real gymnastic ability.

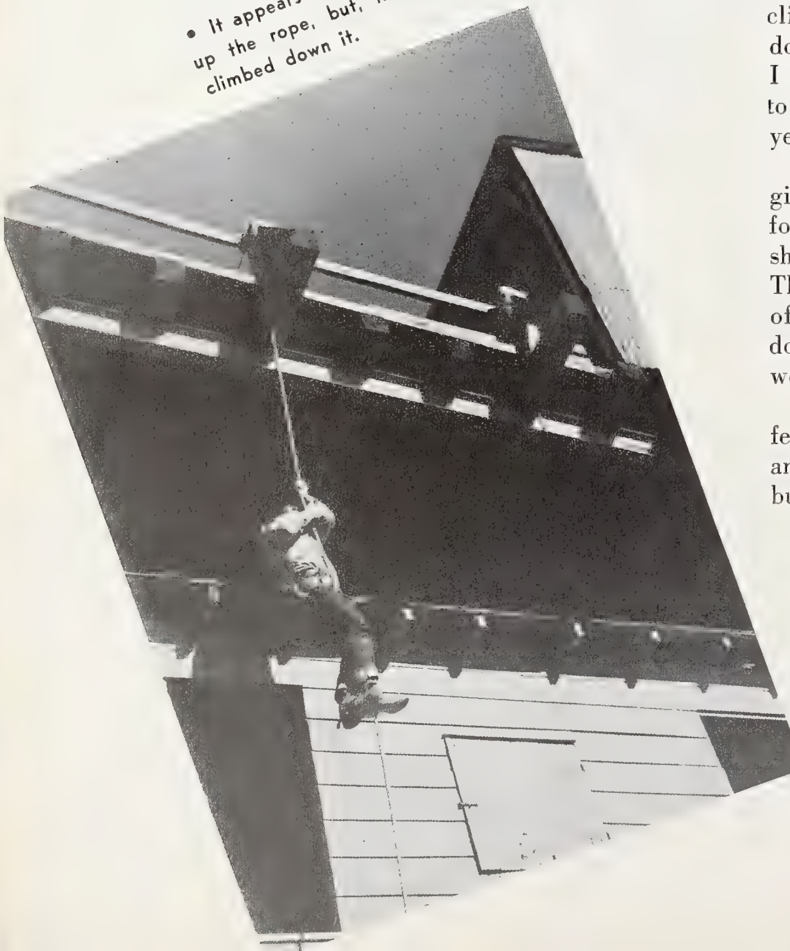
In our latest Western, *The Black Rider,* I am supposed to climb a twenty foot rope after an outlaw. Instead of worrying about straining my muscles, I climbed down the rope, and the scene was filmed with the camera held upside down. When this scene was turned end for end and spliced into the picture, I look like a veteran stunt man. While I climbed downward, I remembered to look upward, and the result is so natural that nobody has cried "Fake!" yet.

Holding the camera upside down in filming a fight scene also helped to give the picture "punch." The knockout blow in a fight should be especially forceful; so, one actor held his fist against the lens and then pulled it away sharply, as the camera, which was held upside down, recorded the action. This scene was spliced into the picture to represent the point of view of one of the fighters and, of course, since the action was reversed by the upside down camera, the audience sees a fist crashing toward it, as the fighter would seem to see it.

In another case, reverse action came to our rescue. The hero's "pal," a big fellow who was always willing to fight, grabs each of two villains by the neck and bangs their heads together. I have seen this effect on the theatrical screen, but it is never very convincing, since it is apparent that the actor is sparing the heads of his victims. However, we did it by having the big fellow first hold the heads of the two villains together; then he wrenched them apart sharply. Filmed in reverse motion, the crash of the pair of heads is entirely satisfactory. If we had filmed the shot at a speed of eight frames a second, the result might have been even better. On the other hand, the action might have been too violent.

Shooting at half speed is very effective in filming fight scenes, but one must be careful. If the movements of the actors are not smooth, half speed will make the action appear to be jerky on the screen. It is best to take the action twice, once at half speed and once

• It appears that the hero climbs up the rope, but, in reality, he climbed down it.



## Clever movie tricks that served in ambitious film

at normal speed. Then, in editing, you can replace sections of half speed that seem jerky with lengths of the same action that was filmed at normal speed.

Half speed solved another problem for us. The hero of *The Black Rider* has many occasions to be "quick on the draw," and, although I have studied detailed sketches of the fast gun draw that was practiced by the fighters of the old West, I have never achieved anything that looks fast enough. Half speed did the trick, and, on the screen, our gun draws look like the "real McCoy."

Half speed combined with cutting and reverse motion can produce a thrilling sequence without danger to the actors. In *Pals of the Plains*, we wanted two fellows to fight at the edge of a steep cliff. The villain was to get knocked off and tumble down the cliff. The cliff was high, and scuffling back and forth at its edge could be really dangerous. So our actors stood as near the edge as their nerves allowed and exchanged slow and gentle blows. This action was filmed at half speed, with the result that, when you see the picture, you expect one of the boys to tumble off at any time.

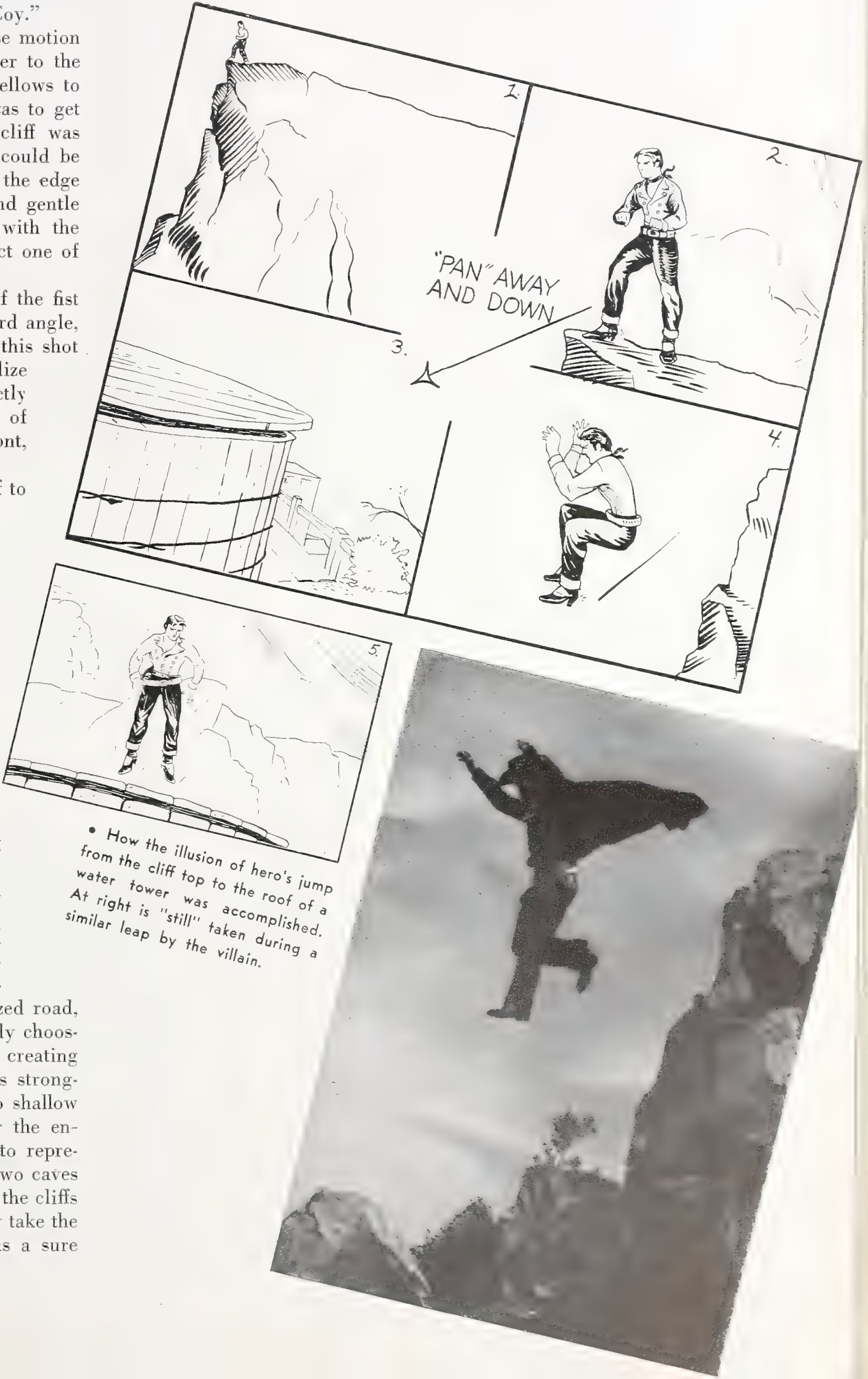
At the climax of the fight comes the scene of the fist crashing toward the audience; then, in an upward angle, you see the villain falling. The background of this shot is simply sky, and the audience does not realize that the action was, in reality, filmed on a perfectly safe ledge. This shot was followed by the scene of a dummy tumbling down the jagged cliff front, and our sequence was complete.

In *The Black Rider*, the outlaw runs up a cliff to escape. Near the top, he slips and falls off. This time, I used no dummy. We made a rocky, gentle slope look like a steep cliff by tilting the camera. The outlaw crawled along the ground and, at a certain spot, he stood straight up and fell backward out of the scene. A short flash of his fall through the air is followed by a closeup that represents the hero watching him fall. When we filmed the latter scene, we threw a rock from a high cliff, and the hero watched it fall. Hence, in the scene, he has the right expression, and his eyes seem to follow the hurtling body of the villain. The final shot is of the Rider's broken body lying among jagged rocks at the bottom of the cliff.

The secret "hideout" of the villain is supposed to be surrounded by steep cliffs. In the local "mountain range," we discovered an abandoned rock quarry below which were dilapidated buildings that made a very Western like bandit stronghold. Actually, the cliffs are broken by a civilized road, leading to a village main street; but, by carefully choosing camera viewpoints, we were successful in creating the illusion of the rugged West. Every outlaw's stronghold must have its secret entrance. We used two shallow caves. One, covered with bushes, was used for the entrance, and the other, among rocks, was used to represent the exit into the quarry. The fact that the two caves are not connected and certainly do not penetrate the cliffs never seems to dawn upon the audience, and they take the entrance in one and the exit from the other as a sure guarantee that the caves form a connected tunnel.

In the final gun battle, the hero, to get behind the outlaw and to make the capture, climbs a cliff, which surrounds them. Climbing the cliff and getting behind the outlaws were easy enough; but, once behind them, the hero had to get down. Just to climb down again would not give action that was

[Continued on page 120]



• How the illusion of hero's jump from the cliff top to the roof of a water tower was accomplished. At right is "still" taken during a similar leap by the villain.

• Scenes from "Listen—It's FM!", Kodachrome sound film produced by Sales Education Section of General Electric Company.

REQUENC
ODULATION
TRANSMITTER
RECEIVER
WHAT YOU CAN HEAR

16mm. scenes by General Electric Co.

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes

GORDON L. HOUGH

### FM Simplified

Released in November by the General Electric Company is *Listen—It's FM!*, an 800 foot sound film. The movie was produced by the Sales Education Section in Bridgeport, Conn., under the supervision of Wilfrid D. Galpin. On 16mm. color stock, the film shows a salesman explaining to a prospective buyer the many advantages of the new frequency modulation system of broadcasting. With a simple narrative and unusually good use of animation, *Listen—It's FM!* makes clear even to the least scientifically minded person the principles of the FM system. Hence, while intended originally for use solely within the company, the film is now being distributed freely—for details, consult the *Free Film Reviews.* The original story was written by C. H. Bell, the technical advisers were H. J. Deines and E. F. Reihman, and H. F. Stiles was the director of filming. D. Lopez was the sound man, while the whole production was directed by H. Lionel Miller.

### Hartley Reports

Hartley Productions, New York City, announces the recent release of a 1200 foot monochrome movie with sound track, entitled *It Happened Here,* sponsored by the Church Mission of Help. Designed to interpret the Mission's work to lay groups, clients and prospective donors, the film was shot by Irving Hartley. Some information as to the movie's content can be found in the *Free Film Reviews,* where it is listed for public distribution. Hans Burger wrote the script and directed the production, and The Reverend Lauriston L. Scaife was the narrator. A special musical score was composed by Giovanni Camajani, which was sung by the choir of St. Thomas Church, under the direction of Dr. T. Tertius Noble.

### Training Films by Loucks & Norling

Offered by the U. S. Office of Education as the first of its series of machine shop teaching films are five movies of precision measurement, produced by Loucks & Norling, of New York City. With a total footage of 2700 feet, the films may be purchased separately or as a complete unit. Instructors are expected to supplement the information set forth both in terms of their own student groups and of shop practice. All films are 16mm. monochrome with sound. The titles of this first series follow: *The Steel Rule, The Micrometer, Fixed Gages, Vernier Scale, Height Gages* and *Standard Indicators.* The entire series of fifty films of the Office of Education is being distributed by Castle Films, Inc., of New York City.

### Movies in Church

Under the leadership of Dennis R. Anderson, Sr., ACL, a group in the First Christian Church of New Castle, Ind., has embarked upon a program of showing religious and educational films at the meetings of the various church organizations. Mr. Anderson writes that the attendance at the Sunday evening services has been tripled by showing religious pictures. At the Christmas season, an amplifier was placed outside the front window of the church, and carols were sent out over the main part of the town. The group made its own projection table for a sound machine which was bought by the Sunday school class.

### Activity at Iowa State

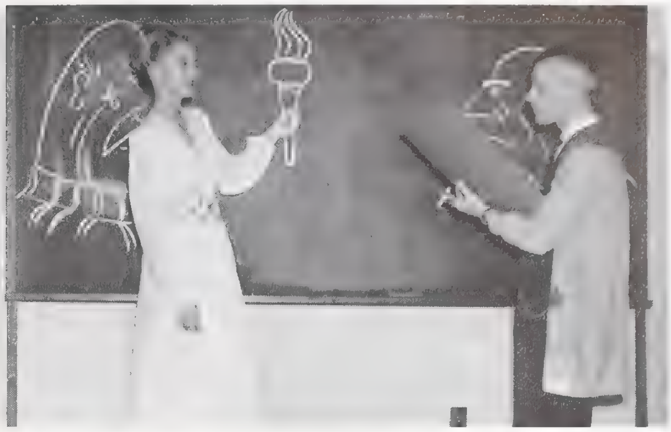
Iowa State College, in Ames, reports that its Visual Instruction Service is in the midst of an extensive production program. Already completed are three films about the activities of the divisions of [Continued on page 124]

# AMATEUR CLUBS

## What organized groups are doing everywhere

### JAMES W. MOORE, ACL

Melia Tucker



• Actors in "Wolf Bait," cine skit made by Leo J. Heffernan, ACL, and George A. Ward; it was screened at a recent meeting of the Metropolitan Motion Picture Club.

**Long Beach serves** Authentic information on what to do in the event of an air raid, how to handle incendiary bombs and how to administer first aid will be contained in three motion pictures to be filmed soon by the Long Beach (Calif.) Cinema Club, according to an announcement by Robin Hadley, ACL, newly elected president. The group plans to follow up its production work with projection service for the local Civilian Defense Council. Other officers serving with Mr. Hadley are Dr. Franz Buerger, first vicepresident; Harry Ward, second vicepresident; Prudence Bracklow, secretary; Mrs. V. B. Whitely, treasurer. Mrs. Mildred J. Caldwell, ACL, retiring president, was presented with an engraved gift by the membership, in appreciation of her vigorous leadership during 1941.

**Winona forms** New in Minnesota is the Winona Cine and Camera Club, with an active charter membership of thirty five still camera and movie workers. First officers include Dr. N. A. Roettiger, ACL, and Doren A. Eitsert, ACL. The club already has initiated a survey of members' equipment and program interest, and it is conducting a "swap and sales" department for used equipment, as a partial answer to war shortened supplies. Programs have been equally divided between beginners' and advanced interests.

**Worcester tries again** The Worcester Cinema Club, in Massachusetts, was reorganized shortly after the new year and goes into 1942 with a fresh and active board of officers. These are John M. Bailey, president; Wayne Lovell, vicepresident; Wilfred E. Despard, ACL, secretary; Edwin T. Olson, treasurer. An early activity of the new unit was a gala screening of outstanding films, open to the public, on which program the club presented *L'Ile d'Orléans* and *His Off Day*, from the Club Film Library of the League, and *New England on Parade*, a 1600 foot feature by George Clark, a club member.

• Members of Parkchester Cine Club, in New York City, giving screen tests for "Well, I'll be—," by George Kirstein.

George Grover

**New in Iowa** Thirteen members signed the charter roll of the West Liberty Movie Makers Club, recently formed in Iowa. Dr. T. A. Robertson, ACL, is first president, assisted by Elmer Merridith, vicepresident; Forest Hinkhouse, secretary; Arthur Oslund, treasurer.

**Chicagos exchange** Following a friendly tradition of the last few years, the Metro Movie Club of River Park, in Chicago, and the Chicago Cinema Club, ACL, have again exchanged positions as host and guest at each other's meetings. At a mid February gathering in the quarters of the Metro Club, members of the elder Chicago Cinema Club were guests, and they supplied the film program for their hosts, as follows: *Autumn in Color*, by Sherman Arpp, ACL, and *Fiesta Mexicana*, by M. A. Hagel. During the coming month, the Metro unit will journey to CCC headquarters with their exchange program of members' pictures.

**First for Kenosha** More than fifty members and guests of the Kenosha Movie Makers Club, in Wisconsin, gathered recently for the group's first annual dinner meeting. Several members of the neighboring Ra-Cine Club were guests of the Kenosha unit, and they were introduced by Lewis Rasmussen, ACL, the club's president. W. W. Vincent, jr., ACL, was in charge of dinner arrangements, with the assistance of Earle Munger and Durward Cunningham, who made a film record of the occasion. The club plans a single reel, uncut film contest for the immediate future.

**Rockford goes west** Members of the Rockford Movie Makers, ACL, in Illinois, followed Horace Greeley's sage advice, at least vicariously, at a recent meeting which featured a program of Western travel films. Ernest Estwing took the gathering through Bryce and Zion National Parks, [Continued on page 126]

# 25% OFF ON CINÉ

THERE'S small need to tell you how important that dependable Ciné-Kodak of yours really is. Now more than ever.

But—what shape is it in?

It will make movies—yes. Good movies. Year after year. With little or no attention. Yet a movie camera is a delicate instrument requiring the precise co-ordination of many moving parts. The more valuable your camera has been to you . . . the more it has been used . . . the greater is the likelihood that some of these parts have worn . . . the greater the possibility that some may be out of adjustment. Now—more than ever—needful adjustments, repairs, or replacements are a move of foresight and economy.

### YOUR DEALER IS YOUR CONTACT

There are two separate and distinct methods by which such repairs can be effected. Whichever plan you adopt the initial step is the same: *Take your equipment to your dealer.* If he is not equipped to do the work himself, he will know the address of the nearest authorized Eastman repair service. One suggestion here—why not deliver your camera in its carrying case? It's good protection. And it, too, may need a bit of touching up.

The first plan is for you to indicate what repairs you believe your camera needs. If desired, charges for the repair or replacement of individual parts will be quoted before the work is executed. Even then, of course, Eastman trouble shooters will make a general check of your equipment and recommend all needful repairs—which, however, will not be undertaken without your say-so. Your Ciné-Kodak will be returned to you through your dealer *—less 25% of the usual repair charges if the Ciné-Kodak is received by repair shops before May 1.*

### CAMERAS "GOOD AS NEW"

The second plan, and probably the more advisable if your equipment has seen considerable service, is for you to turn it in for a complete overhaul. Some idea of the meaning of "complete" is given by the illustration and listing across the page. The equipment is completely dismantled. Every single part of it is checked and tested—and checked and tested again. All parts that need adjustment—and *can* be adjusted—*are* adjusted. Other parts are repaired. Still others replaced. Then the equipment is given exactly the same tests and inspection which brand new equipment must undergo—then returned to you—*and the cost is 25% less than the usual cost of camera repairs, if received by repair shops before May 1.*

## DEDUCT 25% FROM THESE CINÉ-KODAK COMPLETE OVERHAUL PRICES

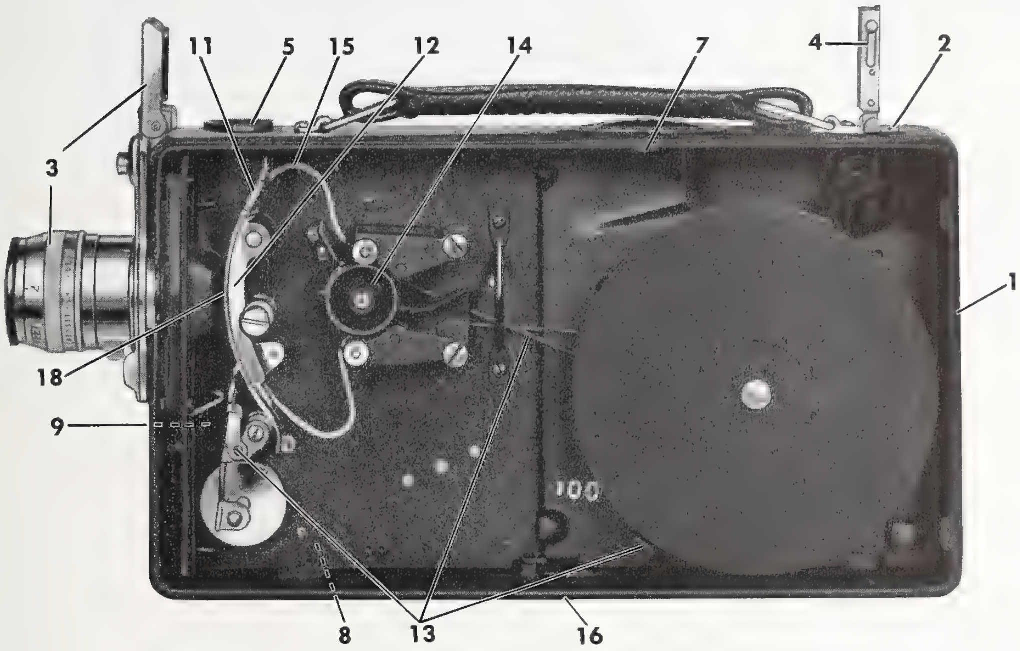
**CINÉ-KODAK 8-MM.**

| | |
|---|---|
| Models 20 and 25 | $7.50 |
| Model 60 | 8.50 |

**CINÉ-KODAK 16-MM.**

| | |
|---|---|
| Model B | $14.00 |
| Model BB | 14.00 |
| Model M | 10.00 |
| Model K | 12.00 |
| Model E | 10.00 |
| Magazine Sixteen | 12.00 |

# ODAK REPAIRS UNTIL MAY 1



## WHAT WE MEAN BY COMPLETE OVERHAUL

HERE are *some* of the things which will be checked if, for example, you send in a Ciné-Kodak K for a complete overhaul:

**1. Check dents or serious abrasions of the case.** Remove dents . . . touch up abrasions.

**2. Check external parts and fittings.** Test screw seatings—there are two dozen of 'em on a Model K. Clean metal parts.

**3. Remove the lens and check the lens surfaces, focusing, diaphragm, front finder.** Clean lens surfaces. Check accuracy and ease of focusing, cleanliness and adjustment of diaphragm blades, condition of front finder.

**4. Check rear finder.**

**5. Check lenses and mirrors of "K's" waist-height finder.**

**6. Check fit of cover.** Straighten, if strong-arm methods have bent it or dislocated locks and light guards on its inner surface.

**7. Check footage indicator for accuracy.**

**8. Check motor for jumps.** If camera "leaps" in hands, motor needs lubrication. With Model K this necessitates new motor.

**9. Check half-speed clutch for positive action.** If worn, replace.

**10. Check length of run.** Model K should run at least a half minute with one winding. Many Ciné-Kodaks run longer.

**11. Check pressure plate.** Proper fit of plate to gate is essential for smooth flow of film.

**12. Remove and check gate.** Clean, and, if necessary, refit.

**13. Check fit and operation of claw, pull down, take-up tension, guide lever on take-up spool.** Claw must engage perforations without touching film.

**14. Check timing.** "Fast" cameras underexpose film. "Slow" cameras overexpose it. Adjust timing if off.

**15. Load and check for loss of loop.**

**16. Check tripod socket.** If worn, replace.

**17. Clean and lubricate.** Remove all mechanism from case. Clean and scrutinize. Ciné-Kodak K owners should not oil cameras themselves.

**18. Check framing.**

• • •

Except for a few inevitable external indications of wear, a Ciné-Kodak must really be "good-as-new" mechanically before it is returned to you, completely overhauled—and that overhaul backed by Eastman.

### Have the New Guide put on your Camera

**IF your Ciné-Kodak was bought before the introduction of the Ciné-Kodak Universal Guide—the guide that takes the exposure cards packed with every roll of Ciné-Kodak film—ask your dealer to have it installed on the side of your camera while it is in for repair. The old exposure plate on the camera front will be changed at the same time. Charge, $1.05—25% discount does not apply.**

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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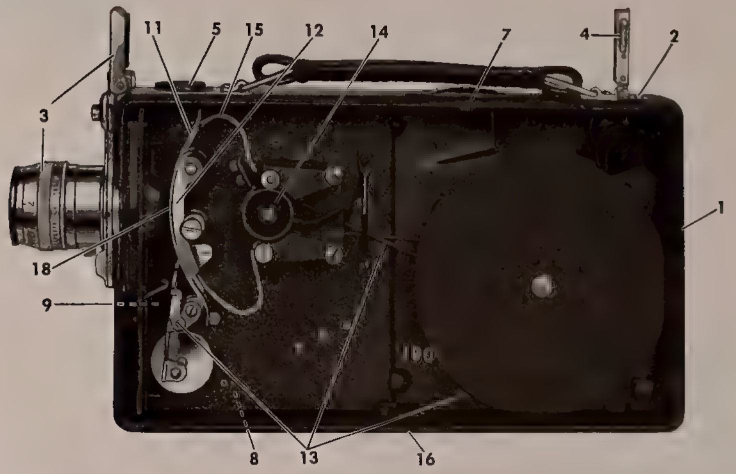
| Magazine Sixteen. . | 12.00 |



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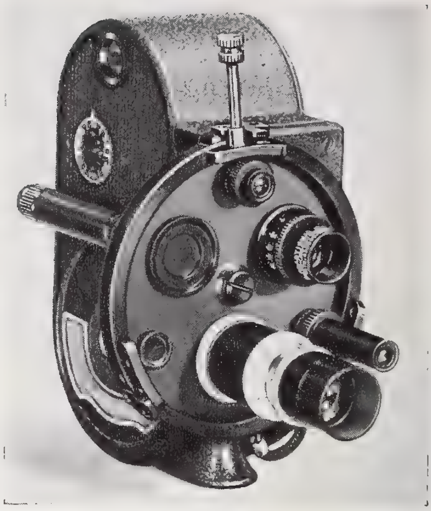
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

# NEWS OF THE INDUSTRY

### Answers the query "What's new?" for filmer and dealer



• Filmo Turret 8, made by Bell & Howell Co., equipped with Quick Shift Zoom Attachment.

RUSSELL C. HOLSLAG, ACL

• Below, shots in latest Castle releases. From top to bottom, the Normandie capsizing and battleships aflame in "Bombing of Pearl Harbor—Burning of SS Normandie." Bottom, dramatic scene in "Britain's Commandos in Action."

**Kodacolor** A revolutionary new process, which brings color snapshots to users of roll film cameras, has been perfected by the Eastman Kodak Company, Rochester, N. Y. Movie makers of long standing will recognize in Kodacolor the name which was given to the first 16mm. color film. Since this original color movie film is no longer made, the name was liberated for the new process, which bears little resemblance to its predecessor. Kodacolor has now become a roll film negative for still camera use, and from it the paper prints in color can be made. The negative must be developed by special processing methods of the manufacturer, and enlarged paper prints of standard size are available from the same source. Processing and printing of films are done only through dealers.

Kodacolor roll film, after exposure and processing, becomes a negative of a special kind. Not only are the tonal values reversed, as in the case of an ordinary black and white negative, but the color values are reversed as well. That is, green trees may appear on the negative as orange, red stripes in the flag appear as blue, and so on. For average subjects in sunlight, the basic exposure is given as one fiftieth of a second at *f*/8 to *f*/11. When the color negative is printed, the values are reversed and the picture then appears in its proper colors as a positive.

All Kodacolor prints are made to the same fixed width of two and seven eighths inches; the length depends on the proportions of the picture dimensions given by any particular camera. Prints from color negatives can be made at any time and in any quantity. Satisfactory black and white prints also can be made from Kodacolor negatives.

It is not recommended that Kodacolor film be used with artificial light, although it is said that blue tinted flash bulbs may be used for interior work. Kodacolor prints have a glossy surface; and they cost forty cents in each of the standard sizes. Original roll film sizes are 127, 120, 620, 116, 616 and 122. Prices range from $1.25 to $2.40 a roll.

**Kodascope Sixteen-10** A new Kodascope 16mm. projector of moderate price and high quality has been introduced by the Eastman Kodak Company, Rochester, N. Y. The outstanding features of the new machine are its simple, efficient design, which provides the utmost facility in setting up, threading and operation, and its universal adaptability to meet the varying conditions of projection.

The Sixteen-10 was designed especially for use with projection lamps up to 750 watts in rating, but it may also be used with the 1000 watt lamp if conditions demand. There is a choice of five projection lenses, from the short focus, one inch, *f*/2.5 to the four inch, *f*/2.5. The pull down claws are arranged in a straight line, for showing either single or double perforated film. The entire optical system is easily accessible for cleaning, and the roomy, new type lamp house is efficiently fan cooled. If desired, the lamp itself can be laterally shifted through a special adjustment for accurate centering.

The projector mechanism and lamp house unit are carried on a gracefully designed pedestal base. A handy knob at the upper part of the base column enables the image to be centered on the screen by tilting. Framing device, speed control and rapid rewind are provided.

A handsome carrying case, covered with gray luggage fabric, is available for the new projector and accessories.

[Continued on page 128]

# CANADIAN CONTEST OPENS

Photograph from National Film Board of Canada
16mm. scenes by Harley Bixler, ACL

• Frames from "Canada's Garden Province," study of Prince Edward Island by Harley Bixler, ACL. Photograph is of scene in New Brunswick. These are two of the Provinces cooperating in the contest.

THE National Film Board of Canada invites the amateur movie makers of the United States to film in Canada this summer. That official bureau of the Canadian Government urges the movie makers of this country to turn their cameras on Canada's north woods, its fishing streams, its beautiful old world cities, its lands in Quebec, where peaceful farmers follow the traditions of their French ancestors.

"Come to Canada," invites the Canadian National Film Board, and the governments of four Provinces back up this invitation with generous prizes for the best 16mm. movies made within their borders. British Columbia, Quebec, New Brunswick and Prince Edward Island each offers a prize of all expense tours for two persons, while the National Film Board, itself, offers a cash prize of $500.00 for the best of the four films that win the prizes offered by the Provincial governments.

The contest, which opens March 1 and which closes November 15, 1942, is open to movie makers who are residents of the United States. It is not open to Canadians nor to United States citizens resident in Canada. In other words, the contest is planned to discover the best films made by United States tourists who visit one of four of the Provinces of Canada during the coming travel and vacation season.

To enter the contest, a movie maker would visit one or more of the four cooperating Provinces of Canada—British Columbia, Quebec, New Brunswick or Prince Edward Island—and there he would make a movie of at least 400 feet in length. As his subject, the movie maker can select any scenic topic, any recreation or sport or combination that he chooses. He can film any industrial or community subject that is not affected by wartime restrictions. He can simply make a film of his travels, if he likes, or he can select some particular subject and confine his movie footage to that. The important thing is that the competing movie maker must devote two thirds of the footage of the finished movie to subjects filmed within the borders of the Province that he has selected. The remainder of the footage can consist of any appropriate subject matter—the movie maker's travels to Canada, his visits to other Provinces or shots made elsewhere, to develop the particular continuity, or theme, of the picture.

Thus, to enter the contest, the movie maker selects one of the four cooperating Provinces as his subject matter. If he wishes, the competing movie maker can enter more than one film in the contest [Continued on page 127]

• Frames from "Hail, British Columbia!", film of that Province by Leo J. Heffernan, ACL. Photograph is of scene in Quebec. Both these Provinces are cooperating in the National Film Board contest.

National Film Board of Canada

16mm. scenes by
Leo J. Heffernan, ACL

New contest offers
$500.00 cash and
other big prizes

# The Clinic

## Technical comment and timely topics for the amateur

16mm. scene by Dan Billman, jr., ACL

Dan Billman, Jr.
of
BILLMAN

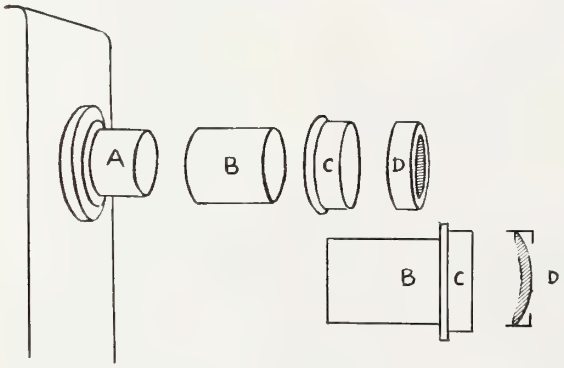
Calling card made of enlargement of frame of movie credit title

KENNETH F. SPACE, ACL

### Supplementary lens holder

We note that there is a great increase in interest in the use of supplementary lenses for title work or for other closeup filming. The device shown below has been suggested in the past for use as a filter holder, but we believe that it provides a most convenient means of supporting various supplementary lenses in front of the camera lens. Supplementary lenses usually are sold without a means of attaching them before the camera lens.

The materials are readily available, consisting of a section of a mailing tube, the bottom of a pill box and several covers. First, find a mailing tube of a size which will permit it to slide snugly over the barrel of the camera lens. If an exact fit cannot be found, the inside of the tube can be padded with a few layers of cardboard, or you can make a special tube from cardboard. Cut a short length of this tube and glue to it the base of a pill box of appropriate size. Cut away all the inside of the pill box that is not used as a surface to be cemented to the mailing tube. This action will free the entire area of the camera lens. The cover of the pill box is used to hold the supplementary lens. Thus, when the mailing tube is fitted over the camera lens and when the cover of the pill box is fitted over the projecting base of the pill box, the supplementary lens will be in place before the camera lens.



Supplementary lens holder made of pill box

In the illustration, A is the camera lens barrel, B the mailing tube section, C the pill box base and D the box cover which holds the supplementary lens. The mailing tube section should not extend too far in front of the end of the lens barrel. It should be only as long as is necessary to hold the lens and pill box firmly.

### Telephoto shots

It is risky to take telephoto pictures with the camera held in the hand, for the screen image will invariably show too much camera movement and will appear to be unsteady. In 16mm., this warning applies to the use of any lens with a focal length that is greater than two inches; and, even with the two inch lens, it is difficult to keep the picture steady by holding the camera in the hand. When it comes to applying this rule to 8mm., a fallacy creeps in. Many filmers think that it is feasible to make a steady scene with an 8mm. camera equipped with a two inch lens that is held in the hand. Such a lens, however, gives an equivalent magnification to that given by a *four inch* lens in 16mm.

### Movie frame calling card

From Ormal I. Sprungman, ACL, comes this clever "stunt" of particular appeal to movie makers. Mr. Sprungman writes, "A 16mm. frame enlargement of the signature title from one of your movie films provides unique material for a calling card. Utilizing a frame enlarger, you can blow up the single or double exposed title wording to a negative of standard calling card size and you can run off prints on sturdy, double weight paper. A thin white border gives the card a professional looking trim." The card which is illustrated above is one that is used by Dan Billman, jr., ACL, who placed in MOVIE MAKERS Ten Best of 1941 with his splendid film, *South of Honolulu.*

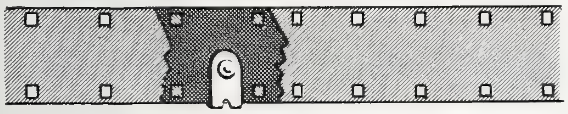
### Dual amplifiers

From Roger T. Holroyd comes the following very fine suggestion for improving the quality of your sound reproduction, either from your sound projector or from your record player or dual turntable. Mr. Holroyd writes, "The idea of using two amplifiers in *different parts of the room* is one that, to my knowledge, has never been associated with presenting music in home movies, nor with professional sound on film. Disney's Fantasound is based on the use of nine amplifiers with nine sound tracks, but this suggestion simply involves two speakers that are serviced by the same track or recording. Sound perspective is essentially the same as is sight perspective, in that our ears detect the slight difference in the volume of sound which strikes each ear drum. It is thus that we determine from what direction the sound comes. When identical sounds strike each ear at the same time, this perspective is lost, and the brain can distinguish neither distance nor direction. With two speakers carrying your recording (or your radio), the effect is that 'the air is filled' with music, especially if both speakers are hidden from sight. This is an effect that would seem to be desirable whenever spoken words are not synchronized with the film and whenever music is used as an incidental accompaniment. The system itself is simple. Place one amplifier behind the screen, or preferably to one side of the screen, and place a second at a point midway between the projector and the screen (high on the wall or even in the ceiling, if possible). The lead to the second amplifier is merely spliced into the first. A fair sized speaker from an old radio will serve quite satisfactorily as the second amplifier.

"An added refinement is to incorporate a rheostat into the second speaker lead. Then, as the film opens, you can use the single amplifier behind the screen, thus directing the audience's attention to the screen. As the main title fades and as the first scene appears, turn up the second speaker, until both are carrying an equal volume. If you have a tone control on both amplifiers, one may be turned to treble and the other to bass, giving clearer than usual reproduction of both ranges. Giving, as it does, rich volume throughout the room without being 'loud' at any one spot, this system, you will find, is particularly delightful for sustaining music during the time that you are changing reels."

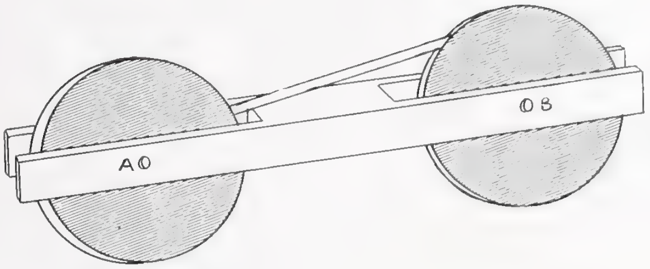
## Emergency patch

Probably movie making offers no more embarrassing moment than that which occurs when the film or a splice breaks in the midst of a projection, especially if the show is for one's dearest friends and severest critics—his fellow filmers. In theory, the best thing to do is to stop, to make a splice quickly and then to continue the program. But did you ever know anybody who, under these conditions, could make a quick splice that would hold at all?



Punch type paper clip for emergency splice

We have, in the past, suggested that a roll of adhesive tape be kept handy for such occasions as these. This is the best solution, but we do realize that, in making a temporary join, one may lose time in cutting or tearing off a piece of tape and in applying it to the film. Another, and much faster, method, is to use a paper clip of the "punch" type, carrying a few in an empty aspirin tin (it saves headaches). Then, whenever the film parts, you will need but a moment to stop the projector, to hold the loose film ends together and to bind them with a clip, as shown in the illustration at the left. You can do the job in less than half a minute, and usually the projector pilot light will provide enough illumination so that you need not turn on the room lights. The slack film should be wound on the takeup reel, and the show can continue immediately. A very important point to be remembered is that, when you have occasion to make such an emergency patch, you should make a good firm film splice *immediately* after the completion of the showing. If you forget to do this chore, the metal clip may cause serious damage to the projector when you screen the movie again.



Device to aid in rewinding film in darkroom

**REACHING THE MOON**

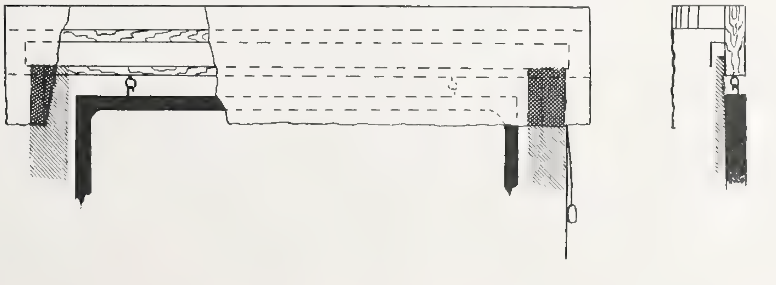
**On some clear nights, the moon seems to be large and bright enough to be a good cine subject; but, when you look at it through the camera view finder, you will note that it occupies very little area within the frame if the ordinary lens is used. Shots of the moon will give you the best results if you film them with a telephoto. Shoot the moon in the early evening while there is still a faint trace of light in the sky, so that the outline of objects in the foreground may be seen.**

## Dressing up the screen

Arthur Farrer speaks for most of us when he says, "It is the desire of movie amateurs to give as professional a show as possible." He goes further to tell us how he has adapted his screen to give the desired effect.

"I have constructed a simple but effective proscenium which greatly enhances the appearance of my projected films. To make it, a wooden support, about eight inches longer than the screen, is needed. You may attach it to the wall or insert screw eyes in it, so that it can be hung from the ceiling or picture molding. A pulley rod, which may be obtained for about fifty cents, is next needed. On the front side of the wooden support and about one inch from either end, rod brackets are placed to support the pulley rod, from which you may hang a curtain of your own selection. I also attached two more brackets, one at each extreme end of the wooden support and, upon them, I have placed an extended curtain rod. Along the entire length of this outside rod, I attached a curtain, hanging down about four inches, to conceal the pulley rod and to give a true theatrical effect. This treatment may be employed with any type of screen. I happen to use a hanging screen which I attach to the bottom edge of the wooden support by hooks and screw eyes." (See drawing below.)

Proscenium which frames screen and holds curtain



## Rewind for double exposure

While we admit that it is a great advantage to have a camera with a built in back cranking device, not all movie makers have cameras of this type. We know that we can take any movie camera into a darkroom or lightproof closet, remove the film and rewind it from one spool to another; but this is a fairly awkward job, for one must hold a spool in each hand and turn both of them at the same time.

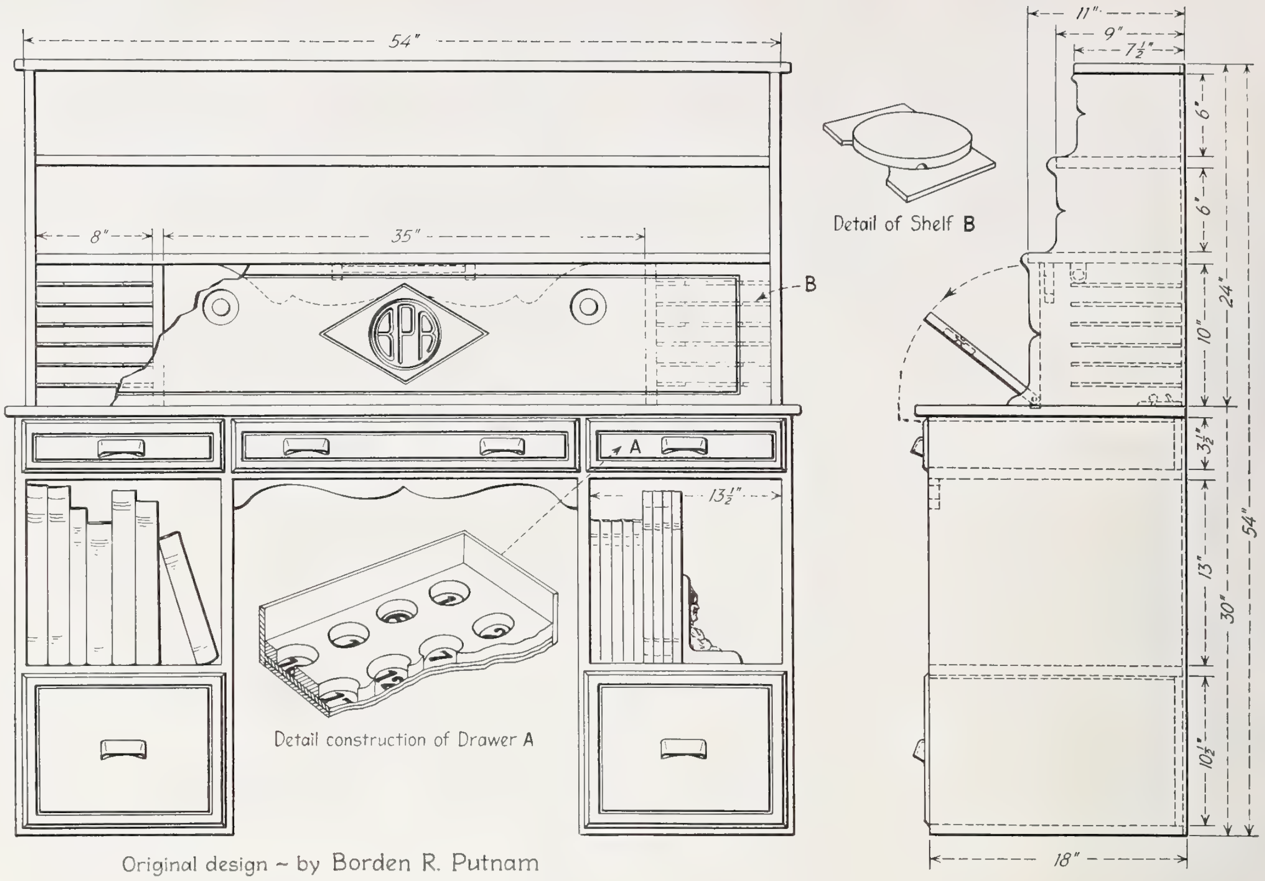
The "gadget" shown above, which may be made easily, will facilitate rewinding exposed film for double exposure and other effects, and it can be used in darkroom, closet or changing bag. It is simply an oblong piece of wood that is about an inch thick, or less, and that is long enough to allow one to cut open slots in each end that will take camera film spools. At points A and B, holes are bored through the sides of the slots, so that short lengths of wooden dowel or metal bolts may be inserted, to serve

[Continued on page 122]

**FROM DARK TO LIGHT**

**One of the difficulties encountered in making a long panorama is that the beginning of the "pan" may present an entirely different exposure condition than does the end of it. The first part of the scene may be in sunlight and the latter part may be in deep shadow. If the filmer has a helper who can change the exposure as the "pan" is made, the problem may be solved. But the best solution is "Don't make the 'pan'!"**

• A full construction plan for editing desk described here. Below, photographs of desk built by author, with front closed and with it open ready for editing.



Original design ~ by Borden R. Putnam

# A BOOKCASE EDITING DESK

## Cine convenience is permanent home fixture

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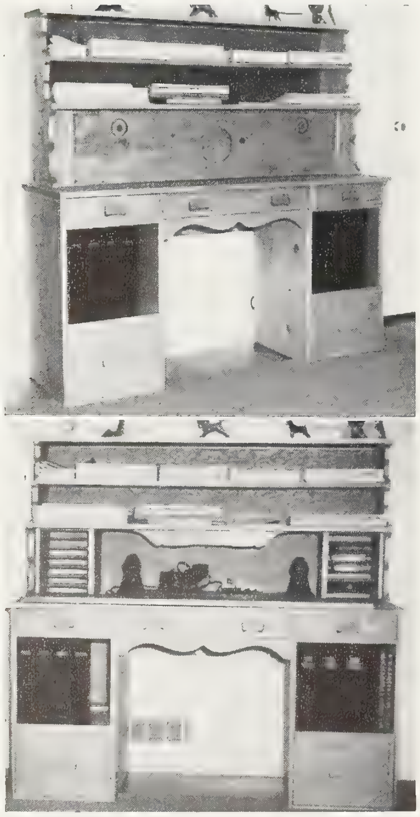
Borden R. Putnam, ACL



FOR many years, I have felt the need for a compact desk or cabinet that was suitably equipped and arranged for cine editing, splicing and film storage. I also needed suitable shelves for magazines, file drawers for personal correspondence, catalogs and so forth and at least two book shelves that were large enough to accommodate motion picture and photographic magazines in binders. (Such binders are twelve inches high, and ordinary bookcases do not provide that much vertical space.)

This article and the accompanying sketch and photographs describe a piece of furniture that meets all these requirements.

The material used was seven eighths by ten inch square edge boards of knotty pine, and the piece was finished with Minwax to a color that is slightly darker than natural; it was then thoroughly waxed and rubbed. The light finish, showing the attractive grain and knot pattern, is decorative and ideal for a room of average size, where the effect of a large mass, that would result from a dark finish, should be avoided. The entire cost of material used was only about ten dollars.

The upper magazine shelf is of a width to accommodate such magazines as *Time*, *Business Week*, *Motor Boating* and others, and the second shelf accommodates *Saturday Evening Post*, *Life* and similar magazines. The drop front of the desk compartment is a single board with two inch cross members at each end, doweled and glued to the center panel, to prevent warping. Soss hinges were used, as I wanted to conceal all metal hardware. The pull knobs for the drop front are small wooden knobs recessed in two inch holes, three fourths of the way through the panel, the knobs being sanded flush with the front of the panel.

Inside the desk compartment, there is ample room for an editing board equipped with two standard rewinds, splicer and film viewer. An electrical outlet was placed flush with the desk top at the extreme left rear of the compartment, the outlet being a combination switch, telltale light and outlet, so that, when the shutter of the viewer is closed and no light is visible, the telltale light indicates that the

**[Continued on page 122]**

## Hail, British Columbia!

[Continued from page 101]

movies of the sister ship of the *Princess Elizabeth*. Then I filmed a closeup of a Victoria traffic "bobby," his face wreathed in smiles as he motioned to the pedestrians, and this scene is followed by a reaction shot of a pretty girl in the crowd, who smiles toward the "bobby" as she starts to cross the street. The pedestrians are shown crossing the street, and this scene dissolves into the first of the shots that I made from the truck on the day before. In the movie, this series forms a natural beginning for the camera visit to the Island of Vancouver.

On a side street in Victoria, I chanced upon a business establishment known as Ye Shady Pergola Bicycle Rentery. Signs advised passersby that bicycles could be rented for "a shilling an hour —25c to you!" Rows of the cycles stood mutely at attention in their stands on a low platform. Presently four young ladies in slacks approached and set about the business of choosing bicycles for an afternoon spin.

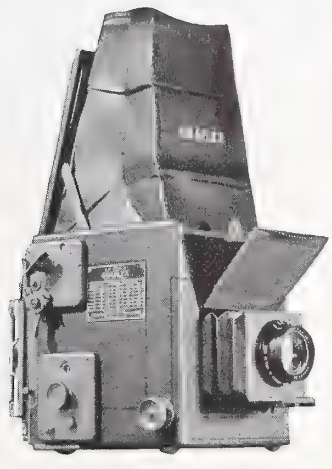
One of the girls glanced curiously at my movie camera and its business like tripod. This was the cue that I was waiting for (I had been waiting for more than an hour, as a matter of fact), so I said to her, "Do you suppose that I could make some movies of you and your friends during your ride?"

A hesitant "Well—yes—I guess so" sealed the fate of the quartet for the rest of the afternoon.

One scene led to another in what must have seemed to the girls to be a haphazard scramble. Actually, every shot was carefully planned and was part of a pattern at the back of my mind. I was gambling everything on being able to keep the girls working until the sequence was finished. When I had finished one scene, I'd say to them, "Now, do you suppose we could do this—" and possibly end up with "—it shouldn't take very long."

In this way, I made pictures of the girls choosing and hiring their wheels and shot closeups of them while they chatted about the best course to take. Then the quartet mounted and started off, whereupon the camera followed them until they turned a corner and quickly rode out of sight.

The girls are next seen riding along a shady lane in a park, and, after this scene, there is a short series of shots of various picturesque roads. In all scenes, the girls are spinning along at a gay pace. These shots are varied as to viewpoint, and, in one scene, the camera was placed on the asphalt in the center of the road, propped up in the front, to obtain what would be a worm's eye view of the bicycle riders. The girls approach two abreast and, as



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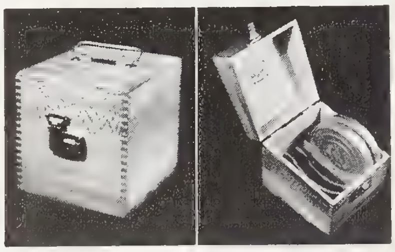

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they speed by, one on each side, their wheels miss the camera by inches. Their destination is a lovely lake, and they ride around its shores until they reach a grassy bank where they dismount to watch some swans swimming about in the water. The last scene of the sequence is of the girls sitting on the bank, seen through the spokes of a bicycle wheel.

It is easy to induce strangers to join one's movie work, not only as actors, but even as reflector holders or equipment carriers! The main point to keep in mind is that it is a mistake to approach strangers and to say, "Would you do me a favor and—," indicating what you would like them to do. This approach puts it to your victim to make a decision, "yes" or "no," and more often than not it will be a decided "no." The question, "Do you suppose you could?" allows only one answer—at least, I have found that to be the case —of course they can!

When you want a little boy to do something, say to him, "Do you suppose that you are big enough to climb up on that rock over there on the shore and toss this stone into the water?" He will be taken off guard by the challenge which these words convey and will do things which he never could be coaxed to do. And the challenge is justified; it takes pluck to act before a movie camera for the first time.

A titian haired young lady named Sheila is a case I have in mind. She happened to be visiting an English inn on Vancouver Island when I arrived to take pictures of the inn, with its thatched roof and leaded window panes. I could see at a glance that Sheila was a lovely lens subject, and I lost no time in explaining to her how flat my pictures of the inn would be unless I was able to introduce the human element somehow—her, for example.

She was rather shy but she was too nice to say "no" and didn't have quite enough courage to say "yes"—so I kept right on telling her about the scenes that I wanted to get, and I outlined her part in the proceedings. One of the shots intrigued her. It involved a magical change in costume, produced by using a dissolve. Sheila was to stand still in front of the inn, and I was to shoot a few feet of her, dressed in her street ensemble. I should fade out this shot and wind the film back to the point where the fade out began. Then, as I explained to Sheila, she would change into one of the old English costumes (I knew that there were some available in a trunk in the attic of the inn, for they had been shown to me shortly before by the proprietor), and I should film her in the costume while she stood in exactly the same position as in the previous scene. This scene would fade in at the same speed as did the preceding fade out, so that, in the scene, it would appear as if Sheila's clothes had changed at the touch of a fairy wand.

That was the idea which broke Sheila's resistance, for shortly afterward we were making the sequence that I had planned—a little story telling what just such a girl as Sheila would find interesting at the inn, and, of course, she went through her paces with the best views of the inn directly behind her.

The sequence is high lighted by some clever acting on Sheila's part. There is a shot that was taken from inside the inn, looking out through a large bay window with leaded panes. On shelves inside the window is the inn's china collection, and Sheila is discovered, with the sunshine back lighting her hair, looking through the window from the outside. Her expression as she looks at the china is hauntingly sweet, and it bears out the old photographer's maxim, "Give your model something to do!"

When I considered that I had enough footage of Vancouver Island, I packed bags and camera cases and traveled by boat and train to Harrison Lake, about fifty miles southeast of Vancouver. This is a well known spa. I put up at the Harrison Hot Springs Hotel—a fortunate choice, for the assistant manager of the hotel was most cooperative. He turned out to be a human dynamo in providing me with cine material. It was necessary only for me to describe the scenes that I had in mind and to tell him how many subjects would be required. During my two days at the hotel, he functioned as casting director, property man, reflector boy and assistant director, and he acted a comedy part in one sequence!

It was over a weekend, and there were several hundred weekend guests at the lake, not to mention the vacationists. Everybody was busy trying to get in as much tennis, bowling on the green, swimming or boating as was humanly possible during his stay, and it needed the suave persuasiveness of the assistant manager to get guests to act the sports scenes that I was so anxious to make. On Saturday afternoon, I made sequences which told a short story of the tennis matches, and I even took the camera on the courts for flashes of play and action closeups which could be obtained in no other way.

On Sunday, we made a short record of a game of bowling on the green, and this sequence was followed by a more elaborate sequence of a group of girls in bathing suits as they played about on the lawns and beaches of the hotel. This latter sequence ends naturally in a fade out when the girls dive off a dock into the water.

During the afternoon, two young ladies were accompanied by the camera during a trip by horseback to one of the mountain tops, and, naturally, this action was filmed so as to take advantage of the scenic glories of the lake and the mountains which surround it.

At six o'clock the next morning, I traveled by motor launch up Harrison Lake for twenty miles to the Clark Lumber Camp. I had been warned that my reception might be cool, for logging bosses know the danger to bystanders during lumbering operations. When I went ashore, I met Cliff Clark, one of the partners, who was just about to drive six miles into the mountains to the site where big timber was being felled. Sure, there was room for me in the dilapidated Ford! As we drove along, Cliff confided that he, too, was a 16mm. movie "fan" and had just received his first roll of Kodachrome back from the processing station. "I ran the pictures through the projector ten times and just couldn't believe *I* had made such beautiful color movies," said Cliff. He planned to make a movie covering the logging industry, and it was evident that my new friend had given the matter considerable thought, for he whisked me about, when we reached the place where the lumberjacks were working, from one spot to another. It would have taken days for me to find these viewpoints for myself. I shot huge piles of slender logs — telephone poles, Cliff called them—and my camera whirred as I filmed an "up and over," which is a logging maneuver performed with the aid of a derrick. I filmed two men as they sawed at the base of a Douglas Fir, then "panned" slowly to the top of the forest giant. I had barely reached the top when I heard the cry of "Timber," and the great tree toppled over and crashed to the ground, causing the earth to quake under my feet. Cliff whisked me atop the trunk of the fallen giant and told me to film the lumberjacks as they sawed the tree into sections. A wide angle lens was snapped into place for this shot, and the camera was pointed obliquely downward, so that the lines of the tree trunk entered the scene from both corners of the lower margin and converged at the top center of the picture. On the screen, this scene gives a very good idea of the great size of the tree.

Then I made shots of the "cats," the tractors, dragging the logs out of the forest and dropping them alongside the truck on which they are loaded for the downhill trip to the lake. I filmed all this, and a final shot showed a truckload of logs being dumped into the lake, to be towed to the lumber mills. In less than three hours, I had made scenes of practically all logging operations and I felt that I could not have done better if I had spent a month at the camp.

I might have spared myself much worry during my journeys through Brit-

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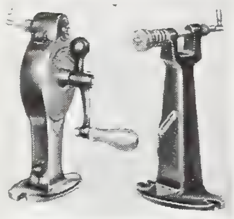
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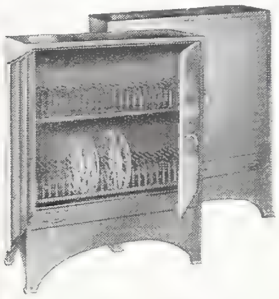
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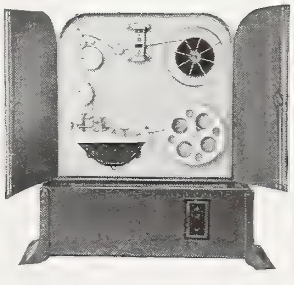
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ish Columbia could I have foreseen the good fortune which awaited me in Banff. There I found a talented young lady, of the staff of the Banff Springs Hotel, and Constable William Neff, of the Royal Canadian Mounted Police, who were persuaded to act the rôles of the girl and the "Mountie." Neither had ever acted before a movie camera, but it did not take them long to assume the mannerisms and tricks of the experienced play actor. Coaching was necessary, of course, but shooting the story sequences progressed so smoothly that all the needed continuity scenes were made in one day, with but a single retake the next day.

*Hail, British Columbia!* is really a compilation of vastly different types of material that is held together by the running theme of the "Mountie" answering questions about the province. I took a long chance on the possibility that the story idea would not hold the picture together—but it did! I can recommend others to try the dramatic theme for a travel film.

## What wide angle lenses do

[Continued from page 103]

popular, because, if one wishes a wide angle effect at all, there is usually a need to go "all out" on it. Some of the earlier 16mm. movie cameras were fitted with 20mm. lenses as regular equipment in order to give a partial wide angle effect.

It is an optical truism that the depth of field increases as the focal length decreases, other things being equal. Consequently, the wide angle lens, being a short focus objective, enjoys this advantageous property. Because of this fact, we find that many wide angle lenses are of the fixed focus type, under which arrangement they perform very well. Because of its shorter focus, the wide angle lens has greater tolerances as a fixed focus lens than does the regular 25mm. or one inch lens.

Still photographers tell us that the wide angle lenses, made for cameras which take large pictures, have to be carefully inspected to be sure that they "cover." This point means that, on large images, there may be a loss of illumination and of definition around the edges of the picture. Luckily, this does not usually occur in movie work because of the inherently small size of the image on the film.

Wide angle lenses usually come in fast and moderate speeds, and it is the universal practice to supply the fast ones in focusing mounts. As with any lens, focusing should be more carefully performed at the wider, faster stops, even though the wide angle lens grants more tolerance in this direction.

What about the wide angle lens for 8mm. cameras? Here, physical limitations must necessarily operate. The normal taking lens for an 8mm. camera has a focal length of 12½mm., or about half an inch. It is obvious that such a lens must be set pretty close to the film when it is mounted in the camera. We must consider, also, that there is a necessary, inner extension of the lens barrel that must occupy some of the available space. There must also be left a space between lens and aperture for the movement of a revolving or reciprocating shutter. Now, to make a short focus lens for 8mm. which would give the same increased field as does the wide angle lens on the 16mm. camera, the corresponding focal length for 8mm. would have to be 7½mm., or a little over one quarter of an inch. A lens of this short focal length is not feasible for the ordinary camera, because of the space limitations outlined above.

But 8mm. owners need not by any means resign themselves to a complete lack of wide angle facilities. Supplementary lens auxiliaries have been made available which, when attached to the front of the regular taking lens, will widen the normal 8mm. field to give a genuine wide angle effect. These supplementary lenses are made by several manufacturers; and, in using one, the movie maker simply screws it on the front of the regular lens in place of the lens shade. Beyond widening the included field, they do not affect the focus, definition or other properties of the taking lens in any way. They may be used with complete confidence in accordance with the instructions supplied by the manufacturer.

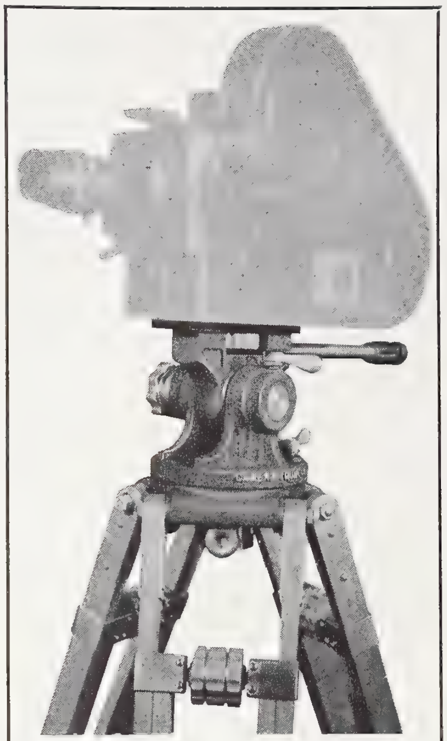
## How we made "The Black Rider"

[Continued from page 107]

spectacular enough for our purpose.

I wanted, instead, to give the impression that buildings were directly below the cliff and that the hero jumped down to the roof of one. Actually, the buildings were too great a distance from the cliff for this leap.

Finally, we took a full shot of the hero on the edge of the cliff, framed so that an unseen structure *could* have been below him. This scene is followed by a closer shot of the hero, which "flash pans" away from him into the sky and down. Next comes another flash from the sky down to the tank. When we cut the picture, only a few frames of the sky were left, to make it appear that the distance between the cliff top and the roof of the water tank was not too great. The hero, framed against the sky, jumps into space from a small ledge; then there is a flash of him coming through the air and land-



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ing on the tank. In making the latter scene, the hero stood on the roof and jumped upward about a foot and partly out of the top of the frame. The upward portion of the jump was cut out, and only the portion of the hero coming from out of the frame, to land on the tank, is used. In the background, a cliff can be seen, and it appears that the hero jumped from it. Actually, the cliff was a hundred feet away, but the scene is so short that the audience does not realize the distance.

When a stranger approached the secret hideout in our story, one outlaw guard was supposed to signal another. Some visual signal was needed, as a whistle or anything that was supposed to be audible would not be effective in a silent film. So the first outlaw flashed a small hand mirror directly into the lens of the camera, in a sort of dot and dash code. The second outlaw gets the message by the light of the mirror flashing in his face. The second outlaw is first seen through a closeup of the mirror, held in the first outlaw's hand.

Our "running gag" in *The Black Rider* is the continual perseverance of the comedy lead in trying to solve an old nail puzzle. Several times, he nearly succeeds, but something always prevents it. In the end, of course, he solves the puzzle. In one sequence, the fellow is sitting on a sawhorse at the top of a ditch. The puzzle almost parts when, suddenly, the wooden horse breaks under his weight, spilling him into the ditch. Instead of getting him actually to roll down into the ditch, we created the impression that he did, by cutting. There is a medium close shot of him against the sky, supposedly sitting on the horse, but actually he is seated on the ground. This scene is followed by a close shot of the wooden horse's leg breaking. Then there is a cut back to the medium close shot of the actor. He leans out of the scene and throws his legs into the air. A quick "pan" downward to a view of the ditch and a full shot of the actor lying still at the bottom of the ditch, with the remains of the sawhorse, complete the sequence.

Near the end of the feature, the hero commands the mystery man to "take off that mask!" To get a quick zoom up to the surprised face of the hero, the cameraman stood on the bumper of a car, and the car was driven forward a foot or so. This foreward motion proved to be too slow for the effect needed. So the cameraman tried holding the camera firmly in his hands while he leaned as far backward as possible. (He stood with one foot far behind the other.) Then he swayed forward as fast as possible, carrying the running camera focused on the hero's face. The result was just right.

For our riding scenes, we were fortunate in finding a hill that runs parallel with a highway. By shooting from

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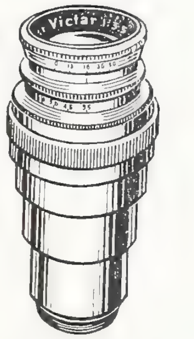

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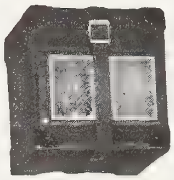

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a car, we could film long dolly shots of the hero chasing the outlaw. The cameraman shot these scenes by lying on the roof of the car. Naturally, we created quite a show for drivers along the highway. Many stopped and asked what we were doing. One man took shots of filming, and the next day he gave us a tripod and a viewer. The tripod came at a most crucial moment, because our own tripod was patched with tape in three places, after it had been trampled on by horses, and once it had fallen from a cliff.

## A bookcase editing desk

[Continued from page 116]

current is on. At each side of the central compartment are shelves to accommodate 400 foot reels of 16mm. film in cans.

The desk compartment is also equipped with a twelve inch Lumiline light with attached switch concealed behind the apron, as indicated on the plan. This apron, of one half inch pine, shields and diffuses the light source, and the light itself gives good general illumination to the entire working surface of the desk. In operation, the editing board is lifted forward, resting on the lowered drop front of the desk.

The top drawer of the right hand pedestal contains a piece of one inch material, cut to fit the inside dimensions of the drawer, bored through with twenty five holes of two and one quarter inch diameter. The bottom of the drawer, which forms the bottom for these twenty five compartments, is suitably numbered, so that film placed in each compartment can readily be identified. In use, strips of film or titles are placed in compartments as they are cut, and the subject and compartment number are noted on a pad. Reassembling and splicing are thus easily and quickly accomplished by reference to the pencil notes.

The top left hand drawer is made only fourteen inches deep, to allow room at the back of the drawer for the receptacle outlet previously referred to.

The backs of the cabinet and of the desk pedestals are one quarter inch plywood, as are the shelves for the film cans.

In the construction of the piece, rabbet grooves were run on a power saw for all joints, which were secured with one and a quarter inch No. 6 screws and Casco glue, which provided a strong construction. However, flush joints, properly glued and fastened with screws, would give a good result. The top section was completed first and was fastened, as indicated, to the desk top. The pedestals were then fastened to the desk top, working from the top. All exposed screws were set in three eighths inch counterbored holes and were covered with plugs that had been cut with a plug cutter on a drill press from body material. If plug cutting equipment is not available, plugs can be purchased in any type of wood for the purpose indicated. Plugs were set with the grain of the body material; then they were glued and sanded flush. This method of covering the screws presents a very attractive appearance, simulating the peg fastenings used in colonial furniture; but it is not necessary, as plastic wood could be used for covering screw heads.

The front and back aprons joining the desk pedestals were cut flush and were screwed fast through the sides of the pedestals. Drawer pulls were cut from the body material, although suitable wooden pulls could be purchased. Carving on the drop front of the desk and routing on the drawer fronts were done with a quarter inch router bit in the drill press. It is strongly recommended that exposed metal hardware be avoided, as it detracts from the finished appearance of knotty pine.

I found that the power saw and drill press contributed greatly to the speedy construction of this piece of furniture, but it could easily be constructed with only basic hand tools—actually, I think, with only a saw, hand drill, screw driver, plane and plenty of sandpaper.

## The clinic

[Continued from page 115]

as axles upon which the spools can revolve. The axles should fit loosely so that they may be removed easily. In use, the device is held in the left hand, while the spool upon which the film is being taken up is revolved by the right hand.

**Ready made end titles** Many fiction magazines conclude each story with a decorative design or cartoon, in which are incorporated the words, "The End." Lloyd G. Miller, ACL, noticed this point and made a wide collection of various types of these designs for use with his films. The designs are usually of a size that will fit well in the common small titlers, and it is quite easy to find appropriate material to suit almost any type of film subject. Often it is possible to paste the design on a pattern background.

PROTECT YOUR CAMERA SPOOLS

Do not drop your camera spools. They may strike the ground or the floor in such a way as to dent the flange or to bend it slightly. This occurrence will cause the film to bind on the camera takeup, and, as a result, a valuable film may be spoiled. Metal spools are at a premium now, so it behooves one to be especially careful in this respect.

# THE NEW ACL LEADER

THE new League leader, just released in both 8mm. and 16mm. film widths, combines tricks of animation and optical printing with straight filming of an unusual type. It was created by Ted Nemeth, an outstanding producer of professional leaders and industrial films. In the League leader, we feel that he has done some of his most interesting work.

The new leader represents a special innovation, in that it is both a leader and a "The End" title. The first part of the film strip is spliced to the beginning of a picture to serve as an introductory leader, while the latter part is spliced at the end to serve as a final title. Two blank frames separate the leader section of the film strip from "The End" title, making it easy for one to find the spot at which to cut the leader into its two sections.

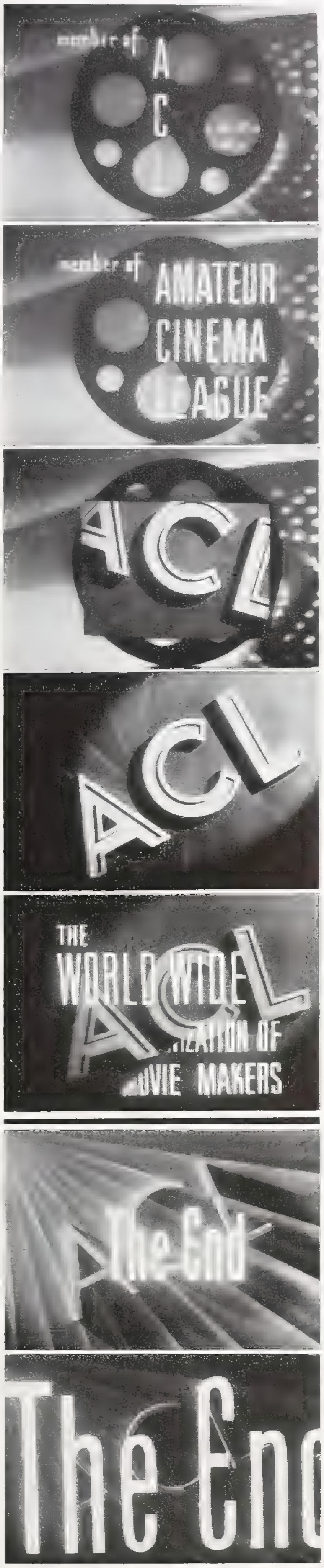
League leaders are sent automatically to ACL members when they renew their memberships. They are also available at cost prices as follows: 8mm., fifty cents; 16mm., sixty cents.

Although the leader must be seen to be appreciated, we shall try here to give a brief description of the effects that are involved.

At the fade in, a film reel is seen silhouetted against a pattern of light rays and shadows on the background. The reel fills almost the entire screen and, in a moment, the words *Member of* wipe across at the upper left. A large *A* now zooms up at the upper center of the film reel, and it is followed by the letters *C* and *L*, as they zoom into place below the A. The remainder of the word Amateur wipes up after the A, the balance of the word Cinema wipes down opposite C and the rest of the word League wipes up to complete the word suggested by the L.

The title lettering is next completely wiped off by a vertical "barn door" wipe, and a square iris opening zooms forward, to block out the reel silhouette and at the same time to reveal *A C L*, in block letters, slowly revolving on a background of spiral lines. The letters *T*, *H* and *E* are animated into view, and beneath them the word *World* wipes up at the same time as the word *Wide* wipes down. Below this group of words, the phrase *Organization of Movie Makers* comes into view by a "screwball" or swirl wipe. All this lettering is now wiped out by a diagonal "barn door" wipe, and the A C L background fades out.

*The End* title has only one background, this being the letters *A C L* in block type with rays of light in motion,



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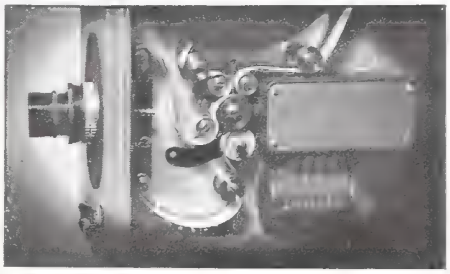

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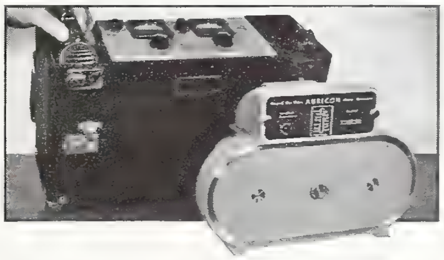

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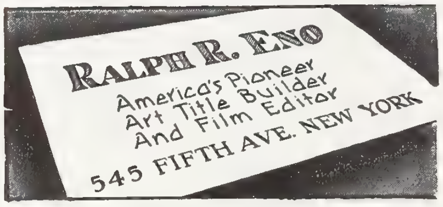
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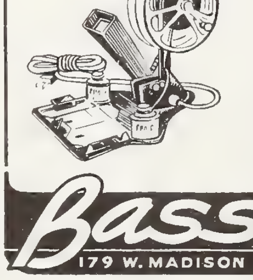

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radiating from the upper left corner, as part of the pattern. The words *The End* are revealed, small in size, by a vertical "barn door" wipe; then they zoom forward until they fill the screen before fading out. At this point, the *A C L* fades out, and thus ends the leader.

## Practical films

[Continued from page 108]

Agriculture, Engineering and Home Economics. In production are similar movies about the divisions of Science and Veterinary Medicine. These subjects are on 16mm. black and white film, with sound to be added later. Three Kodachrome silent films of scenes about the campus are *Campus Events, Campus Beautiful* and *Campus Personalities.* All new material, according to H. L. Kooser, director, is being shot at sound speed for the addition of commentary.

### Dental Film in Color

*Practical Preventative Orthodontics* is the title of a recently completed dental production by Max J. Futterman, D.D.S. With the assistance of Leo Schwartz, D.D.S., Dr. Futterman filmed this 700 foot film of corrective dentistry.

### "City" Honored

*Song of a City,* which won Honorable Mention in the Special Class for 1941, was produced by John Flory, ACL, for the Cleveland Trust Company. The film had its première on September 9 before a combined meeting of the Cleveland Chamber of Commerce, the Cleveland Advertising Club and the Financial Advertisers Association. It is a sweeping film record of that city, complete with a musical background by the Cleveland Symphony Orchestra, conducted by Dr. Rudolph Ringwall. With a running time of forty five minutes, this 16mm. Kodachrome work was produced, written and directed by Mr. Flory. Other credits are: cameraman, Richard C. Taylor; sound, Dr. J. S. Begun, Al Dank and Thomas Lynch; narrator, Nick Burnett of Station WHK. Mr. Flory's production assistants were James Card, jr., John Paul Miller, Frank Bican and James Riley.

The film's distribution is limited, for the present, to schools, clubs and other groups in the Cleveland area. A card to Mr. Flory, 2265 Stillman Road, Cleveland Heights, Ohio, will bring information on future additional distribution.

### Magazine Film

Castle Films, of New York City, produced, last spring, *The Making of a Magazine* for the C. T. Dearing Printing Company. The film presents the facilities of the Dearing company for printing and distributing publications with large circulations. In 16mm. size, with sound, the film contains both color and black and white scenes. The credits are as follows: director and writer, William B. Laub; cameraman, John Lepanne; narrator, Erik Rolf; music, Edward Craig.

### A.R.P. Teaching Films

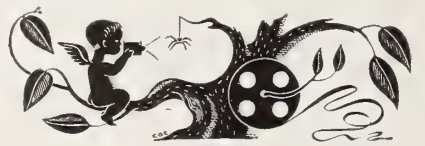
Walter O. Gutlohn, Inc., of New York City, is distributing two A.R.P. films which were made in England during the "blitz," to instruct civilians in home defense measures. *Stop that Fire!* is a one reel, sound movie describing various ways of dealing with incendiary bombs and the fires caused by them. *The Warning,* a three reel, sound on film production, is a lengthier and more comprehensive treatment, setting forth in some detail the proper steps for the civilian to take before, during and after an air raid. This film is distinguished for its remarkable editing and cutting; the confused inferno of London ablaze becomes a highly instructive, well knit production. *The Warning* was produced by Alliance Pictures, under the direction of Audrey Baring. R. O. McNaughton edited the film and Ronnie Munro handled the music.

### Alaska for All

After a stay of two years in Alaska, J. Albert Paradis, jr., ACL, has compiled a film record, called *Alaska—Uncle Sam's Attic.* In 1200 feet of Kodachrome, the audience travels to the towns of Ketchikan, Juneau, Seward, Anchorage and Fairbanks, among others, and sees such sights as the Inside Passage, Mendenhall Glacier and the Ice Carnival in the Arctic Circle. Mr. Paradis shows this film to clubs and other organizations, along with an interesting display of Alaskan curios.

### Cattle Ranch Filmed

Arthur B. Ramsey, of Ramsey Pictures in Oklahoma City, announces the release throughout the State of an 1100 foot sound movie of the Turner ranch, near Sulphur, Okla. The picture was produced for Roy J. Turner and shows the operation of a modern Hereford cattle ranch over a period of a year. Hay bailing, cattle vaccination, training for show, roundup and annual shows are among the activities depicted. Color prints are being distributed in Oklahoma by its two universities and by both the 4-H and FFA Clubs. A musical background by the orchestra of Ramsey Pictures and a commentary make this a well rounded production.



# A THREE FAMILY FILM

THREE families in Salt Lake City, fathers, mothers and children, cooperated this past year to make a delightful film version of the fairy tale, *Snow White and Rose Red.* The grownups collaborated in preparing the scenario which the children acted, and all three fathers, R. LeRoy Fletcher, ACL, John Huefner and Theo Merrill, filmed the story. There seem to be four reasons for the charm which pervades the film—a pleasant story, attractive children as actors, delightful sets and costumes and, in general, sound camera work. We sense that everybody connected with this film thoroughly enjoyed doing his share to make it a success. The story behind the production attests to the truth of this statement.

The plan was hatched, according to Mr. Fletcher, last winter, and the six adults met twice a month to plan and to write the scenario, which was to be shot during the summer. During the latter part of June and July, the families went on location to a canyon near Salt Lake City. While the men concerned themselves with problems of lighting and exposure, the children played and hiked near by. When all was in readiness, the wives dressed the young actors and actresses in their homemade costumes, and the shooting began, to be terminated at noon by a picnic lunch. The children delighted in the work and looked forward eagerly to these trips to the canyon.

This 400 foot color film represents a cooperative effort which proved to be of considerable value to all concerned. Mr. Fletcher writes, regarding the three cameramen, "We all worked together in establishing our location, exposure and action, which benefited each of us very much, and, after our experience, the consensus of opinion was that a filmer must learn his camera, exposure meter and the condition under which he is filming. We also decided that a cameraman has many individual problems to overcome which are not in the books, problems that you must work out for yourself. I am sure that, if we had not filmed this picture as a group, it would never have been filmed."

*Snow White and Rose Red* is the type of film to which more movie makers could profitably turn their talents. Literature is full of delightful tales to film. Many of them are simple enough for the beginner, while others will provide a real challenge to one's cinematic technique. Also, a cooperative effort such as this, which included three whole families, appeals to young and old alike, whether they appear before the camera or in the audience.

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## Amateur Clubs

[Continued from page 109]

the Black Hills, Yellowstone and the Yosemite, while Guy Bingham carried on the tour through Banff, Lake Louise, Jasper Park and the Columbia Icefields. The club has just concluded its annual general contest, under the guidance of Lyle Porter, Harry Eggert, ACL, and Algot Peterson. Decision of the members' board of judges will be announced next month.

**Second for Calumet** New officers for 1942 were announced by the Calumet Movie Makers, ACL, in Hammond, Ind., at the group's recent second annual dinner meeting. Those elected are Oscar W. Clements, president; James Whitehead, vicepresident; Virgene Borowiak, secretary; William Jenz, treasurer. Others appointed by the president include Joe Potraza, program chairman; Merlyn Day, scenarios; James Gudde, equipment; C. V. McArty, research; Janet Petosky, publicity; Joseph Hayden, editor of *The Projector*, club news letter. Members' films seen at the dinner meeting were *Dad Enjoys the Evening Paper*, *Wisconsin Dells*, *And So They Were Married* and *Westward Ho*.

**Passaic studies** *How To Make Your Movies Interesting* was the subject of a discussion and demonstration at a late meeting of the Passaic Cinema Club, in New Jersey, by Russell C. Holslag, ACL, advertising manager of Movie Makers. Mr. Holslag illustrated his points with *Incident on Christmas Morning*, his own production, and with *Riches From The Sea* and *Sahuaro Land*, from the Club Film Library of the League. Members' films were screened by Helen Banker, Walter P. Koechel, ACL, and Arthur Labusohr, and they were followed by a discussion of their qualities by Mr. Holslag.

**Parkchester plans** Members of the Parkchester Cine Club, recently formed unit in New York City's northern residential area, already are engaged in the production of *Well, I'll Be . . . !*, a short comedy of marital difficulties by George Kirstein, president of the club. The production is reported to be getting good coverage by *The Review*, local paper in the Parkchester development.

**Manhattan Tel** The Projection Group of The Telephone Camera Club, ACL. of New York City, gathered recently for a joint contest of film slide members and movie makers. Five class awards were made in the slide competition, with two each going to John Mellville and Jack Scheide and one to Lee Hartwell. Louis Lind took Best in Show in the cine contest, with *Adirondacks in the Summer*, followed by Robert Anspach, with *Barney's Chemistry Set*, and Mr. Graham, with *Wards of Father Knickerbocker*. Entries in the movie contest were judged by the consulting staff of the League.

**Chicago contest** The Chicago Cinema Club, ACL, in collaboration with the Esquire Theatre of that city, has announced the winners in its late contest for amateur films, as follows: 8mm. Class—*Meet Mr. Chips*, by Charles V. Carlstrand; *Round The Clock*, by Eveline E. Blumenthal; *Song of Autumn*, by C. C. Hammack; *Kings Canyon National Park*, by Edward P. Bezazian; 16mm. Class—*Santa Claus*, by Glenn A. Burrs; *Glacier National Park*, by V. H. Sickinger; *Two Perfect Weeks*, by W. F. Hinkle; *New York World's Fair*, by Mrs. Willa T. Doubson, ACL. The Chicago Cinema Club is planning a thoroughgoing program of film projections for the benefit of the American Red Cross and the United Service Organizations, with Dr. Charles A. Cameron, ACL, in charge of arrangements.

**San Francisco dines** Despite the threat of air raid alarms, members of the Cinema Club of San Francisco gathered late in December for the group's annual dinner and election meeting. New officers for 1942 are announced as follows: Edwin L. Sargeant, ACL, president; Anthony H. Kleyn, vicepresident; Fred C. Youngberg, treasurer; Lawrence J. Duggan, ACL, secretary. Serving with them on the board of directors are John B. Smurr, ACL, R. E. Pettingill and Fred A. Wells. *Ice Follies of 1941* and *Summer Vacation*, both by Dr. J. Allyn Thatcher, ACL, were featured on the dinner program. With the Westwood Movie Club in the same city, the San Francisco groups are the first in the country to announce blackout facilities at their meeting places.

**Millville forms** Amateur movie makers in southern New Jersey are invited to get in touch with the Millville Society of Cinematographers, a new unit serving both 8mm. and 16mm. filmers. Arthur Radcliffe, 513 North 7th Street, is secretary, and he will send further data on the club's monthly meetings on third Tuesdays.

**Winners in Westwood** Henry Swanson has been announced as first award winner in the recent annual contest of the Westwood Movie Club, in San Francisco, with his comedy, *Wedded Blis-*

*ters.* Other place winning films were *Fourteen Days,* by Ed Franke; *Equestrienne,* by Don Campbell; *Magic Mush,* by Eric M. Unmack, ACL; *Master and I Go a 'Romping,* by Donald Day; *Christmas Memories,* by Alma Weiser and Clyde Wortman, ACL. Officers for 1942 are Dr. I. C. Gobar, ACL, president; Mr. Wortman, vice-president; Louise Clapp, treasurer; Mr. Unmack, secretary.

### Birds in Schenectady

Members of the Schenectady Bird Society were guests of the Cine Group of the Schenectady Photographic Society, ACL, in New York, at a recent featured screening of *Through the Window Pane* and *Madame Hummer at Home,* award winning films by Mrs. Warner Seely, ACL, of Cleveland. The pictures were accompanied by a well selected scoring of music, played on the double turntable. Rounding out the program was a three reel color film, sponsored by the General Motors Company, of The Futurama, the famous exhibit at the New York World's Fair.

### Indianapolis offers

The Indianapolis Amateur Movie Club joins the ranks of the many groups already offering their services to local Civilian Defense units, the American Red Cross and United Service Organizations in making and showing films for civic purposes. Features of late programs for this club have been the screening of an 8mm. film of dental surgery, by Clyde Culbertson, and a sound picture of the operation of the electron microscope.

### Union County film

Members of the Union County Cinema Club, in New Jersey, have adopted the suggestion of Sophie Arndts, chairman of the script committee, that the next club production should be based on *I Hear America Singing,* the poem by Walt Whitman. Production will be on 8mm. stock. Recent programs of the Union County group have featured lectures by W. A. Reedy, of the Weston Electrical Instrument Corporation, on *Exposure Problems,* and by Richard Slauer, ACL, of the Westinghouse Electric Company, on *Lighting for Home Movies.*

### In Oklahoma City

With a board of judges drawn from the neighboring Tulsa Am-Mo Club, members of the Movie Makers Club of Oklahoma City saw at a recent meeting the twelve entries in the group's annual contest. Place winners, in order, were *An Evening at Home,* by H. A. Houston, ACL; *Christmas Card,* by Frank Allen, ACL; *Christmas, 1940,* by Elmer J. Nienhaus; *Colorado,* by Robert Bergthold. The judges were J. B. Close, R. C. Crosley, ACL, and C. A. Patchen. At a later general meeting, the Oklahoma City group saw *Yellowstone National Park,* by Mr. Houston, and record pictures of the 1941 Oklahoma University R.O.T.C. Camp, at Fort Bliss, shown through the courtesy of Captain George Shirk.

## Canadian contest opens

[Continued from page 113]

and, in that event, he would select another of the cooperating Provinces as the subject for a second picture. Each of the entries must be a separate movie, however, and each will be judged independently of the other. So, if you want to try your luck on British Columbia and also want to make a film about Prince Edward Island, there is nothing to stop you. However, keep each film a separate subject.

The prizes are munificient. If you make the best film of one of the cooperating Provinces, you will win an all expense tour of that Province for your vacation in 1943. The tours, which vary from a $500.00 all expense tour offered by British Columbia to a stay as long as four weeks in the case of Prince Edward Island, were planned by the Provincial governments. They offer luxurious accommodations, special travel arangements and splendid movie making opportunities. The lucky prize winners will be the guests of the Provincial governments for three thrilling weeks. The all expense prize tours are offered for two persons, so that friend wife or friend husband can accompany the winner.

In addition, the filmer who makes the movie that is judged to be the best of the four winners will receive a cash prize of $500.00.

The contest has few technical rules —the entries may be black and white or color, although they must be at least 400 feet in length. They must be made on 16mm. film and they must be silent, although they may be filmed at twenty four frames a second, so that the owner can add sound to his picture, after the contest, if he desires. Phonograph records cannot be received in the contest, and written narrations are excluded; so, each entry must be a silent picture, complete in itself. The cinematography of each film must be the work of the contestant, but he may include professionally made titles if he likes.

The board of judges, who will judge the entries on the basis of good movie making technique, continuity and interest of subject matter, will be John Grierson, Canadian Government Film Commissioner and famous authority on "documentary" films; Alfred Hitchcock, the great British director who is now working in Hollywood; and Arthur L. Gale, editor of Movie Makers.

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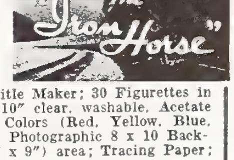

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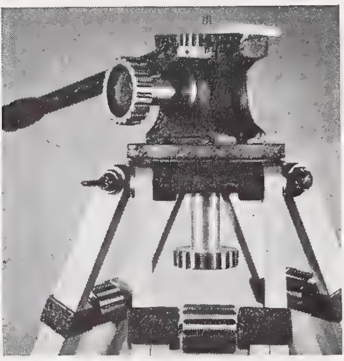

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All films entered in the contest remain the property of the contestants, but the National Film Board reserves the right to make copies of all prize winning films and to use and to distribute the copies in any way that it sees fit.

So, if you are thinking of traveling in Canada this summer, here is a big inducement — a glorious vacation in 1942 and the possibility of winning $500.00 in cash and an all expense tour in 1943. In addition, you will have the satisfaction that your money is being spent in a country that needs all the American dollars possible to help carry on its magnificent war effort.

## News of the industry

[Continued from page 112]

The price of the new Kodascope Sixteen-10, with two inch lens, 750 watt lamp and 400 foot reel, is $80.00.

**Castle galaxy** Castle Films, Inc., of 30 Rockefeller Plaza, New York City, has released three new films of the greatest timeliness. These are *Britain's Commandos in Action, Russia Stops Hitler* and the very latest, *Bombing of Pearl Harbor—Burning of S.S. Normandie.* The first of these subjects is of unusual interest because the camera was able to capture practically every detail of a daring raid of the Commandos on Nazi held Norwegian islands. Scenes include preparations, the bombardment of the coast, landing the assault boats, fighting in the streets and burning buildings and supplies. The final withdrawal registers a complete destruction of the enemy's war supplies.

*Russia Stops Hitler* includes battle movies never before seen and shows Russia's magnificent counter assaults to the German invasion. Stalin reviews Russia's fighting might in Moscow before the battle. Soviet fighters are shown in furious bayonet charges against the enemy. The effect of the freezing cold is seen. The mechanized phases of the struggle are presented, as tanks and airplanes thunder into action. German divisions retreat and abandon their heavy equipment.

The U. S. Navy Department has just made available motion picture records of the surprise air and sea assault on Pearl Harbor by the Japanese on December 7. Previously withheld, these graphic scenes are now included in a new film of redoubled interest value by Castle. The second portion of this reel covers the burning of the *S.S. Normandie* as she lay at her pier, being readied for war service. Special Castle cameramen recorded the great debacle as the huge ship turned over on her side.

All three of these films are to be had in 8mm. silent and in 16mm. silent and sound, at regular Castle prices.

**Old timers** A new series of amusing home movies, known as *Flicker Frolics*, has been introduced by Raygram Corporation, 425 Fourth Avenue, New York City. Hilarious doings, in which Keystone Cops, deep dyed villains and hair breadth escapes figure, may be viewed in the 180 foot, 8mm. film, *A Race for Life*, which lists at $5.50.

**16mm. plastic reel** Success in its pioneer development of the 8mm. projection reel in molded plastic has now encouraged the American Molded Products Company, 1751 Honore Street, Chicago, to offer its new 400 foot, 16mm. transparent plastic reel. The new reel lists at sixty cents. Also new are brown, mottle finished plastic "cans" for 8mm. projection reels. The 200 foot size is forty five cents and the 300 foot size is fifty five cents. These new plastic products may be inspected at almost all photographic dealer stores.

**Albert President** A substantial and versatile new tripod is offered by the Albert Specialty Company, 231 South Green Street, Chicago. It is called the President and incorporates a tilt top which allows the camera to be pointed in any direction. An extension handle affords the user complete control. The leg construction is of rigid, three section tubular steel. Leg tips are reversible, to terminate in steel points or in rubber. A quick leg lock is adjustable to heights from twenty eight to sixty two inches. The price is $25.00.

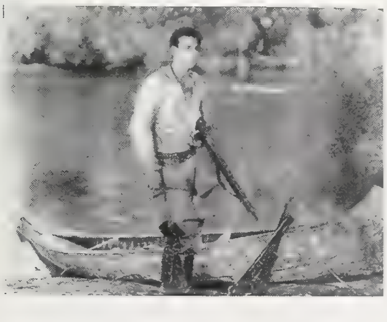
**New A to Z color outfit** The success of the A to Z original color title idea, by which a special color kit is used to trace novel titles for Kodachrome shooting, has been amplified and completed in the new A to Z Color Title Outfit, offered by A to Z Movie Accessories, 175 Fifth Avenue, New York City. The new outfit, which sells for $6.50, contains a fuller supply of all the materials needed to make a great variety of color titles. Included are ten photographic backgrounds, six jars of brilliant colors, thirty Figurettes, a large assortment of alphabets, tracing paper and a background board and instructions.

# Films you'll want to show

## Non theatrical movie offerings for substandard projection

■ *Flash Gordon* is a 16mm. serial feature, in sound, offered by the Filmosound Library of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. In it, the scientific superman of the future makes use of such implements as ray guns, atom furnaces, liquid fire and radio telescopes in his struggle with inhabitants of other planets with weird populations

■ *Topper Takes A Trip*, 16mm. sound, running time, eighty two minutes, is a highly entertaining feature released in 16mm. by Post Pictures Corporation, 723 Seventh Avenue, New York City. Some of the featured players are Constance Bennett, Roland Young and Billie Burke.



■ *The Last Frontier*, 16mm. sound on film, in twelve separate episodes, is an action serial that will please all audiences, as it is a dramatization of Courtney Ryley Cooper's well known story. This epic of the final conquest of the West, in the days when the nation was young, features Lon Chaney, jr., and a supporting cast of excellent players. The subject is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City.

■ *China Strikes Back*, 16mm. sound, running time, thirty three minutes, a three reel feature filmed in the hitherto inaccessible regions of North China, is said to be a striking film record of the unification of Free China to fight off the invader. Exclusive pictures of Chinese leaders, guerrilla fighters in training and maneuvers are shown. The subject is released by Brandon Films, Inc., 1600 Broadway, New York City.

■ *Land of the Incas*, one reel, 8mm. silent and 16mm. silent and sound on film, is a colorful, active travel subject that takes the beholder to the mountain passes of Peru. Here are found descendants of lost civilizations and monumental remains of Inca and Spanish influence. Fine camera work is said to characterize this informative reel, one of the Adventure Parade series offered by Castle Films, Inc., 30 Rockefeller Plaza, New York City.

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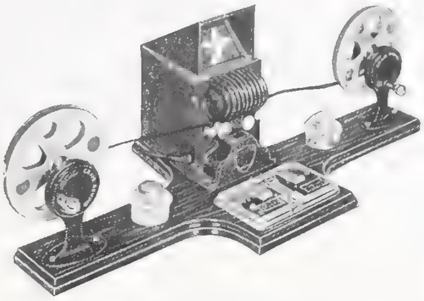

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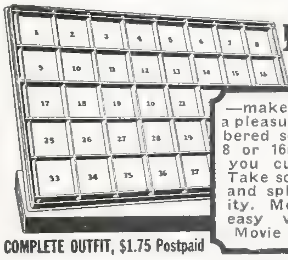

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### LATEST RELEASES

**It Happened Here,** 1200 feet, 16mm. sound on film, black and white; produced by Hartley Productions.

OFFERED TO: groups.

AVAILABLE FROM: Church Mission of Help, 27 West 25th Street, New York, N. Y.

This film dramatizes the lives of two girls who are trying to make a living alone in a big city, and it shows the friendly encouragement that is given to them by the Church Mission of Help. Shown, too, are some of the many activities which make up the broad program of this social service organization.

**Listen—It's FM!,** 2 reels, 840 feet, 16mm. sound on film, color; produced by the Sales Education Section, General Electric Company, Bridgeport, Conn.

OFFERED TO: groups only.

AVAILABLE FROM: C. R. Brown, Visual Instruction Section, General Electric Company, Schenectady, N. Y.

*Listen—It's FM!* describes in simple, everyday language the operation of radio, stressing the advantages of the newly developed FM, or frequency modulation, over the customary AM, or amplitude modulation, system. By means of analogies and colorful animation, we see how FM eliminates static, interference and fading, while at the same time it improves the tonal quality of the reception.

EDUCATOR'S COMMENT: This is an extremely instructive film for high school, for trade school, for physics classes or for adult radio clubs that are studying frequency modulation.—*E.D.C.*

**Incredible Rio,** 1 reel, 1100 feet, 16mm. sound on film, color; produced by Moore-McCormack Lines.

OFFERED TO: groups only.

AVAILABLE FROM: Miss Vera Fee, Moore-McCormack Lines, 5 Broadway, New York, N. Y.

This movie begins with scenes aboard one of the Moore-McCormack ships en route to Rio de Janeiro, one of the ports on its cruise along the east coast of South America. The travelers disembark at Rio, ascend famed Sugar Loaf Mountain and join the throngs at the beaches, race tracks and golf courses. Then they visit the churches and gardens in the beautiful modern section and in the picturesque old regions of the city. The picture finishes with a view of the famous Mardi Gras Carnival.

EDUCATOR'S COMMENT: *Incredible Rio* is usable in junior and senior high school classes which are studying that city.—*E.D.C.*

**Power for Defense,** 1 reel, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

*Power for Defense* shows how the defense industries that are located in the Tennessee Valley draw their power from the government dam projects in the area.

EDUCATOR'S COMMENT: This is a very good film for junior or senior high school classes that are studying government power plants or defense industries.—*E.D.C.*

**Men o' Defense,** 1 reel, 16mm. sound on film, black and white; produced by Donald Manashaw.

OFFERED TO: groups.

AVAILABLE FROM: The Jam Handy Organization, 19 West 44th Street, New York, N. Y.

*Men o' Defense* shows the modern and spacious facilities of the Delehanty Institute in New York City for training men for national defense. With a commentary by Alois Havrilla, the film takes up in turn machine shop, welding and aviation work. Many different processes of the machine shop, such as the operation of lathes, millers and grinders, drill presses and bench work, pass before us, and we learn how both arc and oxyacetylene welding are done. The aviation sequence describes various phases of airplane building.

**The Ninth Inning,** 4 reels, 16mm. and 35mm. sound on film, black and white (also 2 reel version); produced by Chicago Film Laboratory.

OFFERED TO: groups only.

AVAILABLE FROM: Lew Fonseca, American League of Professional Baseball Clubs, 310 South Michigan Building, Chicago, Ill.

*The Ninth Inning* is designed to teach baseball to the youth of the nation, by showing stars of the American League in their specialties. Also, baseball "fans" have an opportunity to see many of the "inside plays," which will increase their enjoyment of the pastime. Hitting, pitching and fielding sequences in regular and slow motion, combined with shots of the 1941 All Star game and Yankee Dodger World Series, make this film a "must" for all followers of our national game.

**Conscience in Action,** 600 feet, 16mm. sound on film, color; produced by Waldo E. Austin, ACL.

OFFERED TO: groups, especially Community Fund organizations.

AVAILABLE FROM: The Community Fund of Roanoke City and County, Roanoke, Va.

Based on the efforts of the Community Fund in Roanoke, Va., this film should prove to be valuable to other similar groups throughout the country. *Conscience in Action* shows graphically the work that the local Fund is doing in both white and colored charities. All prints of the film were kept in constant use during a Fund drive in October, but they are now available for national distribution.

### RECENT RELEASES

**Managing the Family Income,** 1600 feet, 16mm. sound on film, black and white; produced by the Jam Handy Organization.

OFFERED TO: groups only.

AVAILABLE FROM: Household Finance Corporation, 919 North Michigan Avenue, Chicago, Ill.

*Managing the Family Income* shows *how* to make a budget as well as *why* to make one. At a family conference, all members work out a budget, to include personal expenses, general household necessities and payments on old bills.

EDUCATOR'S COMMENT: This movie is suitable for high school classes studying budget problems or consumer education.—*E.D.C.*

#### FLOODS IN LAMP SHADES

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**■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

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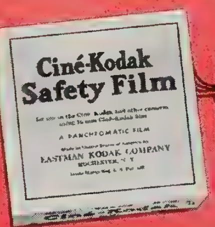
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# MOVIE MAKERS

**Magazine of the Amateur Cinema League, Inc.**

APRIL, 1942

## AN URGENT CALL TO FILMERS *from the* UNITED STATES GOVERNMENT

★ *IT'S A DOG'S LIFE!*

• Short subject producer tells tricks of trade in filming dogs.

★ LETTERING TITLES

• How you can plan and draw your own title letters.

★ *CAMERA VIEWPOINTS*

• Photo feature illustrating most useful camera positions.

25c

### EVERY NEW MEMBER GETS—

# The ACL Movie Book

The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
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IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN—ACCURATE—COMPLETE—FULL INDEX.

Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

**GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR**

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

- Color filming—27 pages, *illustrated*
- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*
- Building a Dual Turntable—30 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

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*Date*........................

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Apr. '42

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● Because of the economies of large-scale production, the Challenger gives you *unmatched value.* The 30" x 40" size is only *$12.50* (slightly higher on Pacific Coast). There is no Federal excise tax on screens.

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# Closeups—What filmers are doing

Russell C. Holslag, ACL, who has been advertising manager of MOVIE MAKERS since 1932, has resigned to join the staff of J. A. Maurer, Inc., manufacturers of 16mm. sound on film recording equipment. In his new work, Mr. Holslag will train new users in the technique of operating Maurer sound on film units. Donald Maggini, formerly of Cincinnati, who has had previous experience in the publishing and selling field, has been added to the staff of MOVIE MAKERS, to handle advertising.

Another staff change has occurred in the continuity department. Gordon L. Hough has resigned as assistant to the continuity consultant, to join the movie production department of March of Time. The new assistant to the continuity consultant is James N. Young, jr., formerly of the staff of Time, Inc.

Dr. Edgar Dale, FACL, director of the Bureau of Educational Research, Ohio State University, has been announced as educational adviser to Lowell Mellett, coordinator of government films, in Washington, D. C. Dr. Dale will work in collaboration with Arch A. Mercey, deputy coordinator, who was formerly head of the U. S. Film Service and more recently in charge of motion pictures for the Office for Emergency Management.

*Instruction for the Air Raid Warden* has been announced by the Research Council of the Academy of Motion Picture Arts and Sciences as the first film to go before Hollywood cameras in the Research Council's series of pictures for Civilian Defense. Lieut. Colonel Charles S. Stodter will serve as War Department liaison officer, with Lieut. Colonel Walter P. Burn, chief of the Training Division of the Office of Civilian Defense, as technical adviser.

Twenty six air raid wardens gathered recently in the Cliff Sanders Theatre, basement showshop designed by Clifford S. Sanders, ACL, of Philadelphia, for a screening of *Fighting the Fire Bomb*, first defense training film to be released by the Office of Civilian Defense. So successful was this post gathering that the wardens decided at once to enlarge the scope of their screenings, to include the public in their entire sector. This new program is being carried out successfully with the cooperation of the management of The Sunken Gardens, a local restaurant which has offered the free use of one of its banquet rooms.

J. F. Hubbard, ACL, of Muncie, Ind., who has found outright defense instructional films somewhat scarce, has hit upon another effective way of using his projector. He has spliced together a number of the latest topical pictures released by 16mm. commercial distributors—such as *Japs Bomb U.S.A.* and the *Castle News Parade*—and screens them free of charge before any club group in his community that he can get to see them. He states that this program is doing well in the matter of morale.

George W. Cable, ACL, who has carried his camera around the world in search of cine subjects, reports that he has now found a bright new mine of subject matter practically in his back yard at Palo Alto, in California. His lead title, *A Scandinavian Dear Hunt*, may or may not give you some idea; but, not to keep you in suspense, his real subject matter is Far North folk dancing. In search of this colorful and dramatic activity, Mr. Cable has traveled widely around his State and reports successful "hunting" on the Sutro estate, in Atherton, in Sigmund Stern Grove, in San Francisco, and other lesser gathering places. He recommends, for dance filming, the use of a four inch telephoto on a tripod placed above the crowd, and he suggests for your musical accompaniment of the finished film such records as *Vackra Nels* (Victor), *Folklatar* (Columbia) and *Vingåkersdansen* (Odeon).

When Lewis B. Sebring, jr., ACL, called us on the telephone, a while ago, to say that he was leaving on a secret mission, we kept silent and speculated upon his destination. All is now clear. This veteran news man, fine filmer and MOVIE MAKERS author is sending from Australia, to the *New York Herald Tribune*, brilliantly written reports of "down under" and what is happening there, the first of which appeared March 18, on page one of his paper. The American forces in Australia have, in Mr. Sebring, a correspondent second to none in understanding of military life, because he spent the last two years in Army camps in this country. All his ACL brethren send to the League's first soldier of information to serve abroad their heartfelt "God bless you!"

### THE SUN IS BRIGHT

**In the bright, clear days of summer, take special care to avoid fogging the film when you load the camera. Always load the camera in the shade — the deeper the shade, the better. Do not turn the film spool so that the film surface itself faces the light. If you have time, it is best to load the camera indoors. You might better be safe than sorry.**

# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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*Continuity Editor*

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*Technical Editor*

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*Advertising Department*

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*Editor*

Meisel from Monkmeyer

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

# FAMOUS SHRINE FILMED

*SWARNAMALI*, a 1600 foot Kodachrome sound production, which records the crowning of the shrine of Swarnamali at Anuradhapura, was filmed in 1940 and '41 in Colombo, Ceylon, by A. E. Ephraums, ACL. W. D. F. Perera cooperated in this first full length film made in Ceylon, and it would have been difficult to choose a more majestic and triumphant ceremony for the island's motion picture début.

### Buddhism in Ceylon

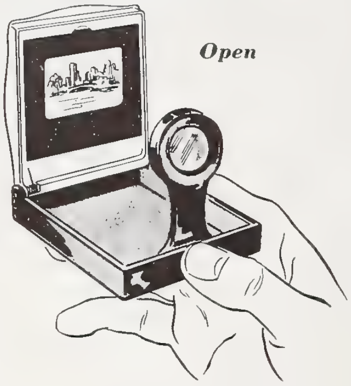
The movie is a combination of Ceylonese history and the Buddhist religion that is inextricably linked with it. The introduction takes us back 2500 years to trace the story of the great Maha Thupa, or shrine. Lamini Abbaya, the Hero King of Lanka, began the construction of the shrine of Swarnamali, or "Mound of Golden Sand," as his bequest to posterity, but he did not live to see its completion. The monument was finished by his brother and successor, King Saddha Tissa, more than 2000 years ago, and it was filled with relics brought from distant places in India. This shrine has always been dearer to the people of Ceylon than the pagodas, palaces and huge parks that were left by other ancient rulers.

Centuries passed, and Swarnamali fell in ruins, as the tide of nationalism and religion ebbed. Restored once, it suffered further damage and was finally rebuilt in 1940 by Ceylonese who possessed some of the fervor of their ancestors. The climax of the restoration came when the *seinbu*, or giant crystal, was placed atop the shrine. This stone, sent by the Buddhists of Burma, is a splendid sight, standing two feet high on its base of solid gold, studded with sapphires, rubies and other precious jewels. The crowning of the edifice, amid the traditional pageantry of the East, is likewise the climax of *Swarnamali.*

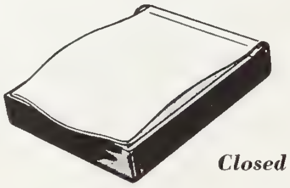
### Historical record

The ACL has not had the privilege of seeing this film, but Mr. Ephraums submitted a wealth of material, including reproductions of "stills" and clippings from local newspapers, some, fortunately, printed in English. Unanimously, the reviewers applauded the excellent color work, the narrative in both English and Sinhalese, and they praised the movie as one "not to be missed." All were impressed with the permanent value that the film will have as a "documentary" record of a historic occasion, and they commended the producers' dignified and restrained treatment of the subject.

Frames from "Swarnamali," record of restoration of Buddhist shrine



The New DA-SCOPE KODACHROME VIEWER



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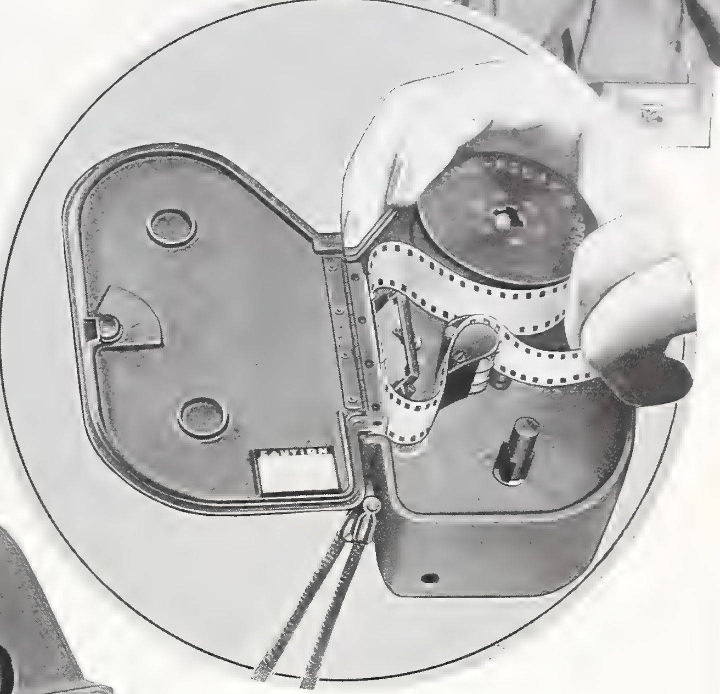

SPROCKET CONTROL is a vital part of the finest 16 and 35 mm cameras, generally used by professional cameramen, including newsreel photographers who must get sharp pictures of **action as it happens.** In the Revere 8 mm Camera an exclusive **reciprocating sprocket** completely absorbs any variance of film tension caused by the change in speed of the film as it winds on to the take-up spool. (No tugging on the film gate!) The Revere's sprocket also keeps the loop below the film gate constantly at the proper size to insure **free movement** at all times. **For sharp, steady 8 mm movies,** ask your dealer for the Revere Camera, with **sprocket film control!** Write for literature! Revere Camera Company, Dept. 4 MM, 320 E. 21st St., Chicago, Illinois.

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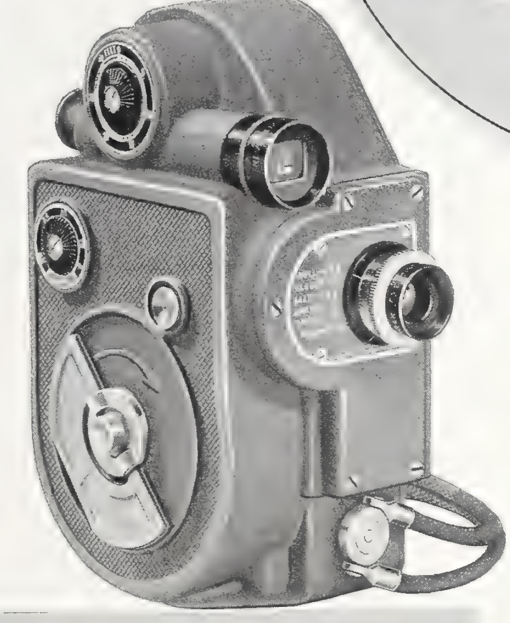

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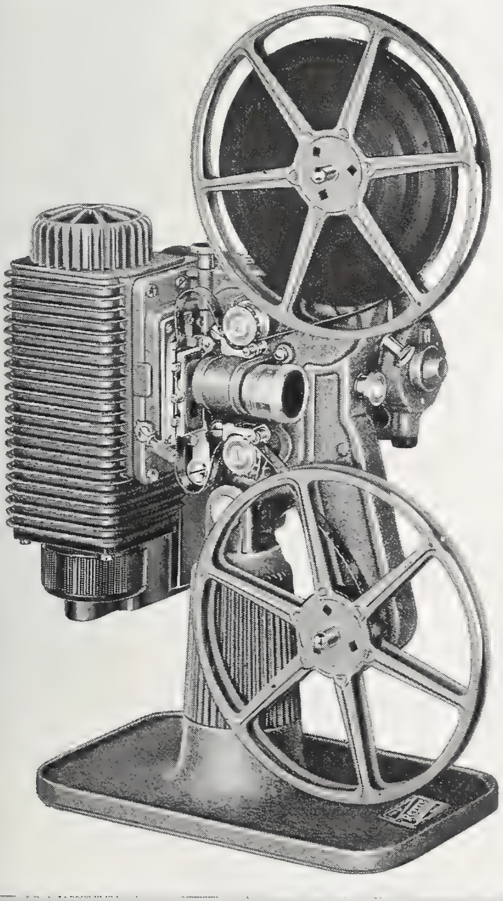

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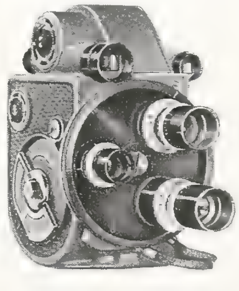

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### LATEST RELEASES

**Great Cargoes,** 1 reel, 1100 feet, 16mm. sound on film, color; produced by Moore-McCormack Lines.

OFFERED TO: groups only.

AVAILABLE FROM: Miss Vera Fee, Moore-McCormack Lines, 5 Broadway, New York, N. Y.

*Great Cargoes* concerns the part played by our merchant marine in hemisphere trade during peace and wartime alike. For example, tractors are made in an Illinois factory, then shipped to Brazil and there put into operation; in return, coffee from a Brazilian fazenda is carried to a North American port. Scenes of the Panama Canal are interesting, and there are sequences of coffee growing, ship building and other industries.

EDUCATOR'S COMMENT: Although the script is very disjointed, this film might be used in classes of junior high school level, studying transportation.—*E.D.C.*

**Alabama — Yesterday and Today,** 2 reels, 950 feet, 16mm. sound on film, color; produced by Alabama State Chamber of Commerce.

OFFERED TO: established groups and clubs only.

AVAILABLE FROM: Alabama State Chamber of Commerce, Montgomery, Ala.

In this colorful film are paraded views of a State in which the old and the new are perfectly blended. There is no effort to depict all phases of Alabama life; rather, the places and sights of interest to the tourist are emphasized. Mobile's famous Azalea Trail, inspiring views of mountains in northern Alabama and the Gulf Coast's playgrounds are some of the high lights of this movie.

**Let's Go Fishing Again,** 1 reel, 800 feet, 16mm. sound on film (also 2 reels, 35mm. sound on film), black and white; produced by Fisher Body Division of General Motors.

OFFERED TO: groups only.

AVAILABLE FROM: Fisher Body Division, General Motors Corporation, General Motors Building, Detroit, Mich.

*Let's Go Fishing Again*, a sequel to the *Let's Go Fishing* of three years ago, features the champion, Tony Accetta, demonstrating the right and wrong methods of fly casting. As Elmer Q. Dub, Accetta shows what not to do under various conditions, while, as himself, he discusses types of flies, accuracy in casting and the knack of playing and netting fish. From fishing for bass along quiet lake shores to battling brook trout in swift mountain streams, Accetta demonstrates the proper use of a fly rod. A sequence about conservation of fish forms an important part of the film. Ted Husing is the narrator of this movie.

**Luray Caverns and Shenandoah National Park,** 1 reel, 1025 feet, 16mm. sound on film, color; produced by Robert C. Harnsberger, ACL.

OFFERED TO: groups only.

AVAILABLE FROM: The Beautiful Caverns of Luray, Luray, Va.

The first part of this film shows the scenic Skyline Drive winding over the Blue Ridge Mountains, through Shenandoah National Park. Wildflowers, waterfalls and lookout points pass before us. Leaving the Drive at Luray, Va., we stop at the famous caverns. We see the unusual formations of stalactites and stalagmites, built up through the centuries by drops of water. A party of tourists is taken through the caverns by a guide who explains the points of interest. There is also a silent version, of approximately the same length, which deals entirely with cavern scenes.

EDUCATOR'S COMMENT: The first film is excellent for elementary and junior high school groups studying the Shenandoah district of Virginia and West Virginia and the national parks. The second is exceptionally good for classes studying geology or the geography of Virginia.—*E.D.C.*

**Make Striped Bass a Game Fish,** 2 reels, 800 feet, 16mm. silent film, black and white; produced by S. C. Dunton, ACL.

OFFERED TO: groups, especially Rod & Gun clubs.

AVAILABLE FROM: Harry Stille, Secretary, N. J. League of Surf Anglers, 39 Wall Street, Long Branch, N. J.

This film is an extensive review of the art of striped bass fishing along the Jersey coast. Of particular interest are the scenes of night fishing on the slippery jetties and the underwater studies of the bass, showing the type of ocean bottom which they frequent. The depredations of commercial fishing for striped bass are shown, and this fact has caused the N. J. League of Surf Anglers to seek to make striped bass a game fish by law. In addition to these unusual shots, there are many beach scenes of conventional surf casting.

### RECENT RELEASES

**Highways of New England,** 1 reel, 400 feet, 16mm. sound on film, color; produced by the State Highway Departments of New Hampshire and Vermont.

OFFERED TO: groups and individuals.

AVAILABLE FROM: United States Travel Bureau, 45 Broadway, New York, N. Y.

*Highways of New England* describes a motor trip through Vermont and New Hampshire, and it presents such interesting spots as Lake Winnepesaukee, Montpelier, Concord and Dartmouth College. The trip also includes a country fair, a tour of some maple sugar farms and marble quarries and the ascent of lofty Mt. Washington in the White Mountains.

EDUCATOR'S COMMENT: This movie can be recommended for elementary and junior high school classes that are studying New Hampshire and Vermont.—*E.D.C.*

**Along the Great Silk Route,** 30 minutes, 16mm. and 35mm. sound on film, color; produced by the Jam Handy Organization.

OFFERED TO: groups only.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

Over the oldest road known to man, a modern expedition wends its way, stopping at interesting points across Europe and Asia Minor on the road to India. Camel caravans of overland trade, carrying silks and spices, plodded along this road, used also by conquering hordes of Alexander the Great, Genghis Khan and Tamerlane. Filmed just before the outbreak of war, military conditions and organizations are described along the road.

EDUCATOR'S COMMENT: This lovely color picture presents the general conditions of many lands in Europe and Asia Minor and so is of great value to modern history classes. Because in many of these countries people have lived in the same manner for centuries, the film is also highly useful for world or ancient history classes and in geography studies.—*E.D.C.*

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# CONSERVING STRIPED BASS

IN *Make Striped Bass a Game Fish,* released on January 1 by the New Jersey League of Surf Anglers, S. C. Dunton, ACL, of Pan Photos, New York City, lists the various types of big game fishing, with emphasis on the methods of taking striped bass along the Jersey coast. The climax of this 800 foot black and white 16mm. film shows the efforts of the Surf Anglers to have striped bass protected by law and thus to prevent harmful effects on the sport caused by commercial fishing.

Of particular interest are the underwater studies of striped bass and the night scenes, filmed on the slippery rock jetties which extend hundreds of feet out into the ocean on the coast near Long Branch, N. J. Here the "jetty jockies," as they are called, often fish all night, with heavy waves and surf breaking over them. The two subsurface sequences depict the fish swimming about the jetties and also show their natural feeding grounds in the Malaka and Maurice rivers. Another feature is the exciting "white water" fishing at Beach Haven, N. J. Directed by William C. Mackay, jr., the film was shot by Mr. Dunton, with the assistance of Frank Weitzman.

The film has already met with considerable local success, as shown by the following review by Stewart Vanvliet in the Red Bank (N. J.) *Register*. "It is, without doubt, one of the finest pictures of its kind that I have seen. It shows striped bass fishing in all its phases and impresses on you what a swell sport it is and how it can be indulged in by the average man at a relatively small cost. It should make many friends for the N. J. League of Surf Anglers."

Mr. Dunton, for fifteen years photographer for the New York Zoological Society, has made such educational movies as *Trailing the Seahorse, The Tarpon* and others. One of his most interesting assignments was filming the unexplored cave of La Cueva Chica in San Luis Potosí, Mexico, and the subsequent hunt for the blind fish living in the underground river of the cavern. Mr. Dunton writes that the cinematic problems posed by the cave were fully as challenging as were the zoological problems of bats, snakes and scorpions.

*Make Striped Bass a Game Fish* is being released generally to rod and gun clubs and to other interested groups, and it was screened at the annual sportsman's show in New York City. For the details of its distribution, see the *Free Film Reviews* in this number.

MAKE STRIPED BASS
A GAME FISH

Frames from "Make Striped Bass a Game Fish," a conservation film

"I know I can count on ACCURACY with my G-E EXPOSURE METER" says RUDY MATE, ASC

Cinematographer of Ernst Lubitsch's "To Be or Not To Be".

EXPOSURE has to be right for movies. That's why so many Hollywood experts, like Rudolph Mate of Universal, use the G-E exposure meter. Get a G-E and let its consistent accuracy help your camera get better pictures—movies or color.

You'll save on film and avoid "missed" shots. You'll get positive protection of shadow detail with the G-E's sharply directional hood; extreme sensitivity; and 3 meters in one—for exposure, for light-balancing, and for printing and enlarging. It has many other features you'll like. Ask your dealer. *General Electric, Schenectady, New York.*

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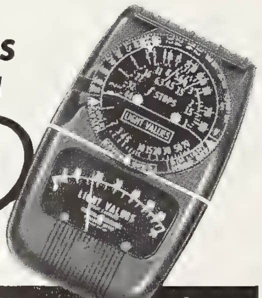

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# THE FIRST CALL

THE first call from our government to personal filmers and still photographers is printed elsewhere in this number of Movie Makers. The Amateur Cinema League has been directly authorized to effect the assembly of information from cinematographers and photographers about the films and still pictures that they have made outside the United States.

If any of us have wondered what the place of filming and photography might be in these days when business as usual, pleasure as usual and life as usual face sharp curtailment, we can take heart. Our government recognizes our hobby as a national weapon, and it calls upon us to use that weapon intelligently and actively, under its direction, to win the war.

The first call is a mobilization of our films and photographs. The footage and the photographs which may have been offered for the entertainment of our friends so often that we have nearly concluded that they should be shelved now become first line soldiers of information. These soldiers will serve, without regard to their cinematographic or photographic quality. What they record, rather than how well it was recorded, is the essential point of interest.

There will be more calls upon movie makers. The Amateur Cinema League is now working out the details of other tasks that the United States will set for personal filmers and projectionists. Our kind of movies have an important place in the war. The fact that the Amateur Cinema League has, for sixteen years, served the filmers of the world practically, effectively and ethically has won for it, in the present national crisis, the confidence of the officials who direct our war effort. We are non commercial and public spirited, and, therefore, we are well suited to undertake the mobilization of volunteer effort in the field of filming.

Of course, you are busy. Everybody is busy today, particularly the men and women who film, because they are the leaders in their communities. But, just as you have mobilized your business and your personal life for war work, you are now asked to mobilize your hobby. The footage you have of places outside the United States enables you to make a very direct contribution to the nation. You are asked to make this task as definite a part of your war effort as that which you are making in your business or in your community war service.

This war is not somewhere else, nor sometime else, nor does it affect somebody else. It is here and now and we. A nation passionately at work can win the war. Your hobby is a weapon. Your footage and your pictures are called to volunteer. The Amateur Cinema League knows that you will respond to this first call. It knows that you will respond to other calls. Let's go!

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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**420 LEXINGTON AVE., NEW YORK CITY, U.S.A.**

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

Photographs by Russell T. Ervin, jr.

• *Sledge dogs or bird dogs—the whole canine family is a top notch movie subject, as Grantland Rice Sportlights has discovered.*

# It's a dog's life!

## But it's worth filming asserts movie veteran

RUSSELL T. ERVIN, jr., Associate Producer, Grantland Rice Sportlights

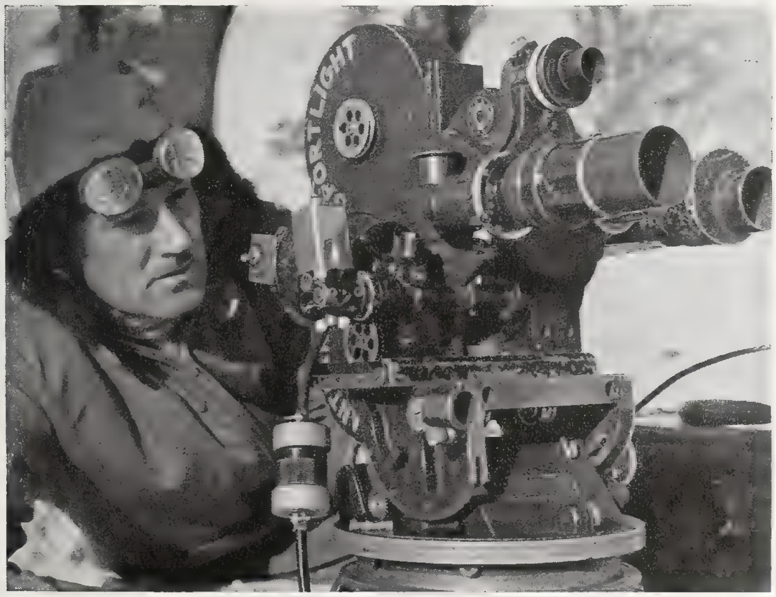
YAKE! cries the driver, and seven lean wolves break against leather with savage frenzy and a chorus of murderous yells. However demonic the demonstration, it is still sweet music to the dog muster's ears, for he is going places and going fast—while you remain behind, frozen into complete inactivity, with a seventy five pound camera anchoring you to an ankle deep but picturesque setting.

Well, in case you have not guessed it, I am a sports reel cameraman, with a doggone big problem to solve. How to film a New Hampshire sledge dog race? The dogs, usually Siberian Huskies, with seven to a team, are driven over mountainous old logging trails—no cars, wagons or other vehicles are allowed on the twenty mile course.

Well, a smart man knows when he is licked, so you pack up and shut up, for the racing committee has problems of its own.

Next week, they are racing sixty miles away, over near Chichorra Mountain and Chichorra Lake. So you drive over the day before the race, locate a real native guide and run over the entire prospective course and map out each intersection and figure out how you can leave the trail and return at another spot further on. Sometimes you use the back lanes of farms—or, better yet, a ski trail. The race will last for two hours or better, but your estimation of time for shooting and movement has got to be pretty accurate.

• Russell T. Ervin, jr., on location in New England, during past winter, making shots of sledge dog races.



So the big race gets off again, and this time you are clicking them off as easily as if the big glass eyed box was a hurdy gurdy. You are warm and hustling; you don't begin to feel the mountain ozone as it erases the thin red column right off the thermometer. No, you don't mind being wrapped to the ears in fleece lined gabardine, but your camera does mind the temperature.

The old box develops wheezes, and the takeup pulley chugs down almost to a stop. Well, you should have taken care of that problem the night before, but a few quick shots of kerosene soon bring the speed back to ninety feet a minute (35mm. sound film speed), and you hope the roll isn't taking a coal oil shower.

Yes, you grew smart after that last refrigerator job, when the velvet covered magazine apertures worked up a pile of static electricity, which painted forked lightning nicely throughout the whole footage. You even had the corduroy inside lining of the magazine removed, and you wondered why the manufacturer put the stuff in there anyway—that is, you wondered until you were shooting marlin pictures off Cat Cay in July, and the film emulsion turned to jam as the 120 degree sun burned itself right through the unpadded magazine.

Suppose that we leave this cold canine camera lesson and try our hand with some fair weather dogs. You can't tell anybody much about sledge dog filming anyway. Few try it, and even those few are not going to make a hobby of it for long.

Let us talk about bird dogs—those big, lovable pointers and setters whose marbleized points and dead reckoning retrieves make even your worst critic say, "Ah!" If the dogs are half as good as they look, and if there is even one covey of bobwhites around, it will be a "cinch," you think. You divide the equipment like Gaul, into three parts—camera, tripod and battery—and make the hunters do a little toting. You walk six miles, the hunters bag a few nice ones and you end up the day with the worst batch of unleveled, cold rolled snapshots that you have ever exposed to light. The hunters are irritated because the heavy equipment tired them out and killed their fun.

That night you arrange with [Continued on page 165]

# Next trip---Quebec

## Filmer's paradise offers rich cine fare to guests

WALTER P. DOWNS, ACL

To the hundreds of movie makers who are wondering "where next?" in their perennial search for fresh motion picture material, the Province of Quebec, land of the habitant, is made to order. Rich in scenic variety and in human interest, this ancient Province casts its spell on native son and visitor alike. Your reporter, who belongs to the former group, has fond memories of the idyllic weeks that he spent filming *The Saga of the St. Lawrence,* later distinguished by this magazine with an Honorable Mention award. His camera brought back a record of spinning wheels and outdoor bake ovens, of tall church spires and crosses by the roadside, of ox drawn carts and brown, weathered old windmills. And he himself came home with a deepened admiration for the simple, devout, hospitable folk who till the same fields their forefathers worked three centuries ago.

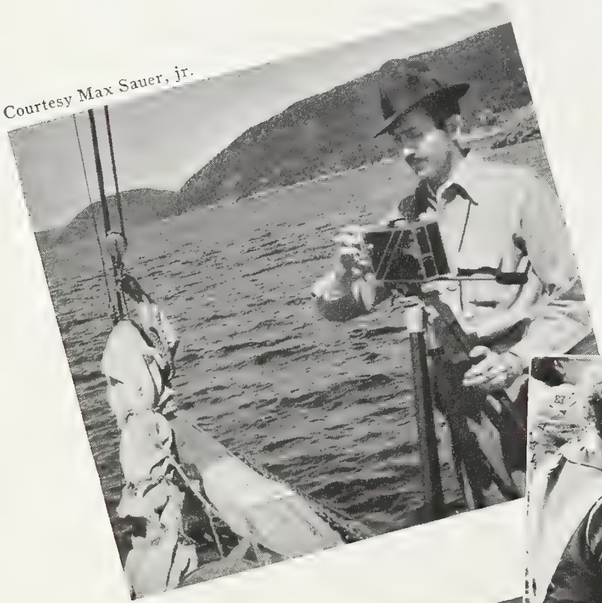
A word on how to get there. Since New York City is headquarters of the Amateur Cinema League, let us start from there. Just overnight by train, or a day's drive over splendid highways, lies Montreal, Canada's metropolis and the largest inland seaport in the world. If you prefer flying, less than three hours along the Hudson and over the Adirondacks brings you down on St. Hubert Airport, across the river from Montreal. Don't, in these war days, attempt any shooting from the airplane except with explicit permission from the pilot.

The city itself is definitely Gallic, in language and in spirit; so, to keep your audience guessing for a minute before you "plant" your starting location, you might open with a series of short scenes of bilingual traffic signs. A closeup of an automobile wheel might then dissolve to a shot of a carriage wheel, which then could dissolve to a French and English sign—*Cars Not Allowed on This Mountain Park.*

This introduction will make an interesting lead to a sequence of views from atop Mount Royal, which is a "must." Here, one looks down upon the city as it stretches from the moun-

[Continued on page 167]

Courtesy Max Sauer, jr.



Courtesy Editorial Associates

• Scenes that you can film in the Province of Quebec.

Courtesy Max Sauer, jr.

Courtesy Max Sauer, jr.

• Shoot the tree shaded streets of homes as well as the industries and business sections of your town.

R. B. Hoit from Nesmith and Associates

# HOME TOWN FILMS

## Movie making projects that fit into today's conditions

KENNETH F. SPACE, ACL

FOR a few moments, let us ignore Horace Greeley's famous advice, "Go West, young man, go West," and paraphrase rather an equally well known expression, to make it read, "Filming begins at home." This is particularly good advice today, when cruise ships are good dreams of the past and new automobile tires are bad dreams of the present.

One of the greatest inducements held forth by the civic type of film is the fact that the producer may nibble at it, bite into it or devour it completely. In other words, a simple hundred foot roll could suffice to give a pleasant survey of the filmer's home town or city, yet a 2000 foot production might not exhaust its possibilities. This leeway, both in film to be exposed and the time required to complete it, makes the civic movie one of the most challenging and interesting jobs that you can tackle.

There can be no question as to the public and private value of such a film, as is indicated by the whole hearted cooperation being rendered by Chambers of Commerce to those interested in such filming. Aside from the purely personal pleasure with which the maker will view his work, there is an almost unlimited range of advertising uses to which it may be adapted, if the picture is produced with possible commercial sales in view.

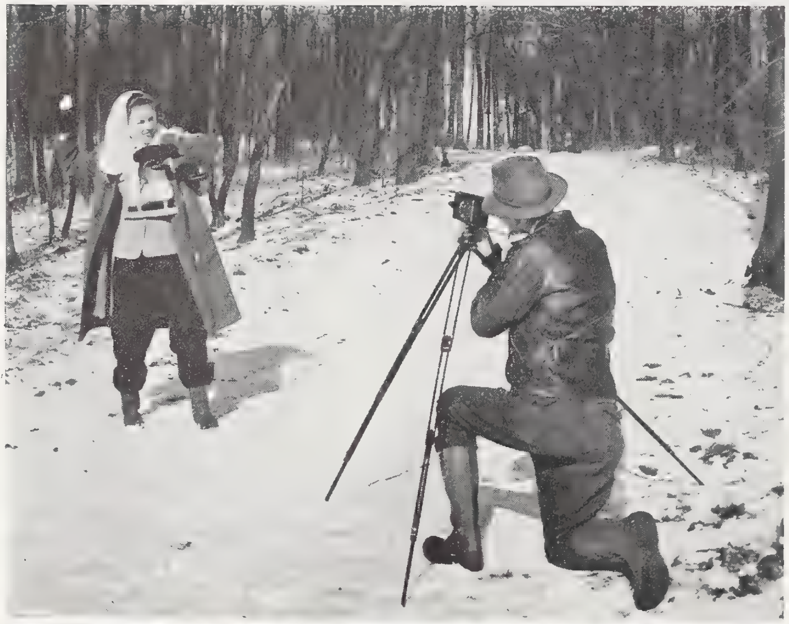
Real estate and industrial organizations will find it advantageous to use such a film in attracting persons from near by localities, to change their places of residence. The local Chamber of Commerce should be especially interested in a film which it could use, not only to interest new industries and to persuade established concerns to open branch offices or factories, but also as the finest kind of publicity to accompany members on their tours. One reel of film will give a much more complete picture of the local town than will all the speeches laid end to end.

Such a film may be produced either by an individual or by a group, or, better still, if the town boasts a movie club, by that well established unit. It might be mentioned here that most civic films to date have been produced by the local cinema societies. If the film is made by an individual, its length would probably be more or less limited by film cost, whereas, in the case of a club production, this expense could be shared; in addition, the club would receive much free newspaper publicity and recognition for its act of public service.

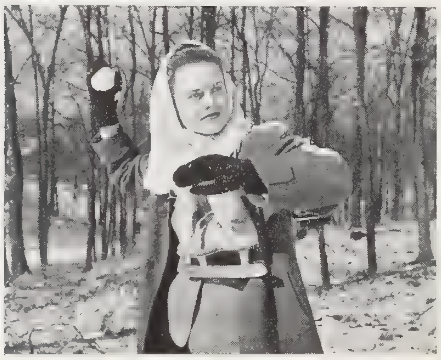
Another advantage of club production is found in the division of filming responsibility. Most clubs divide the city or its sections of special interest into assignments, one of which is given to each member. Various shooting problems are discussed at meetings, and notes can be compared until, within a certain time limit, all film is turned into the club. At a later meeting or meetings, these parts are grouped together and edited by the club as a whole. Title discussions follow until the film is completed. This arrangement allows for a more elaborate production in a comparatively short length of time; in addition, it provides splendid all around training in filming for the entire group. [Continued on page 170]

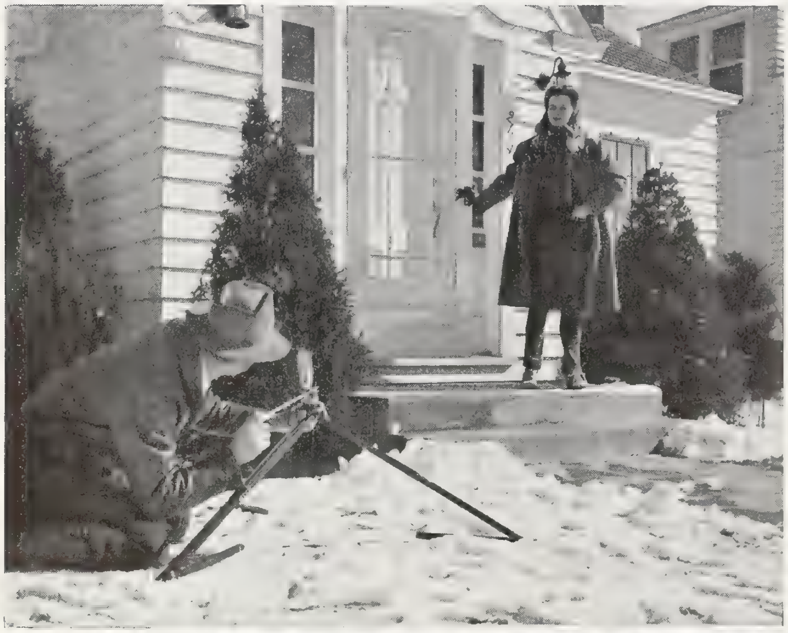
# CAMERA VIEWPOINTS

Photographs by C. J. Carbonaro, ACL

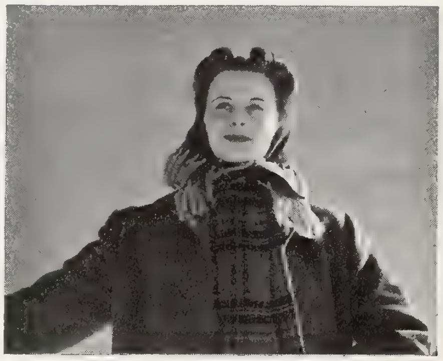


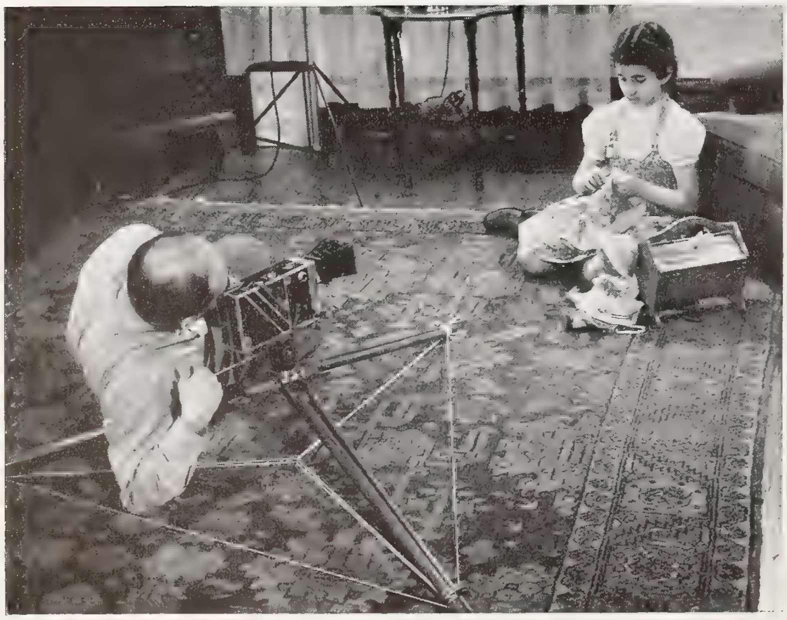
Place the camera level, or tilt it only slightly upward or downward, for most action shots. Here the movie maker has tilted the camera a trifle upward, to get the best possible view of the subject and the action of her arm. The result is a normal view and an effective record of action.



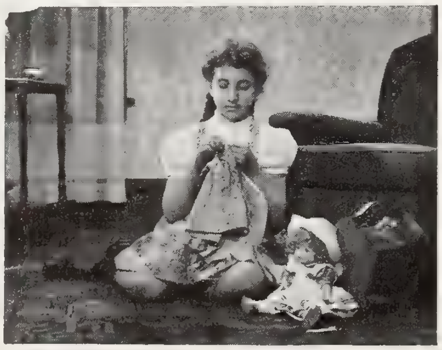


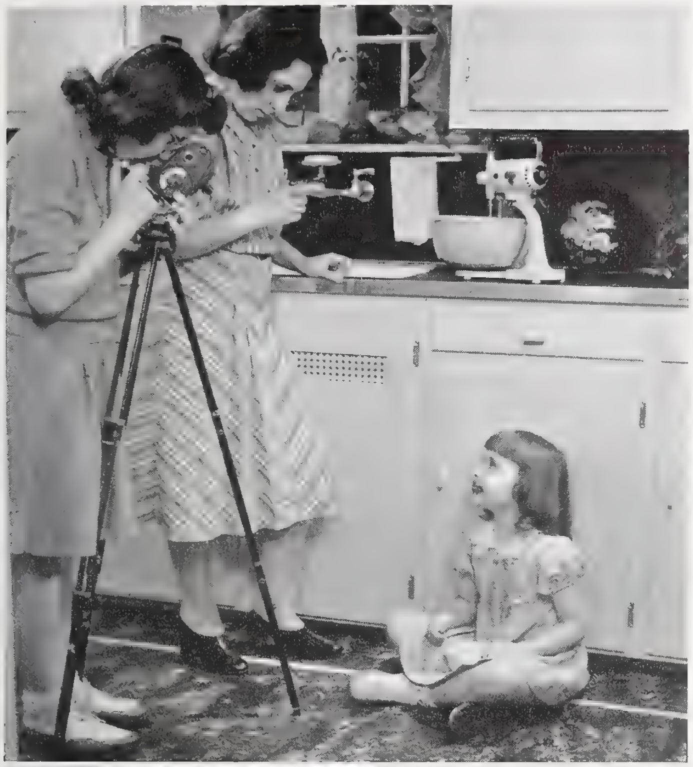
A complicated and "busy" background usually may be eliminated by the selection of the best camera viewpoint. If this movie maker had used a normal eye level view, he would have included the angles of the building and its door and roof (not to mention the porch light), to confuse the scene. An upward shot gave the sky background.

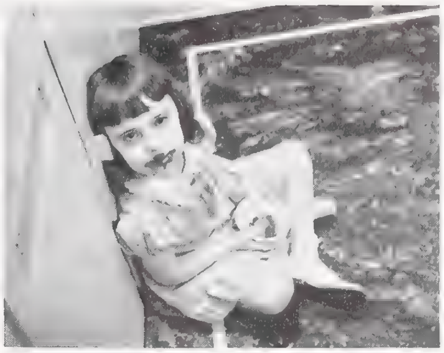




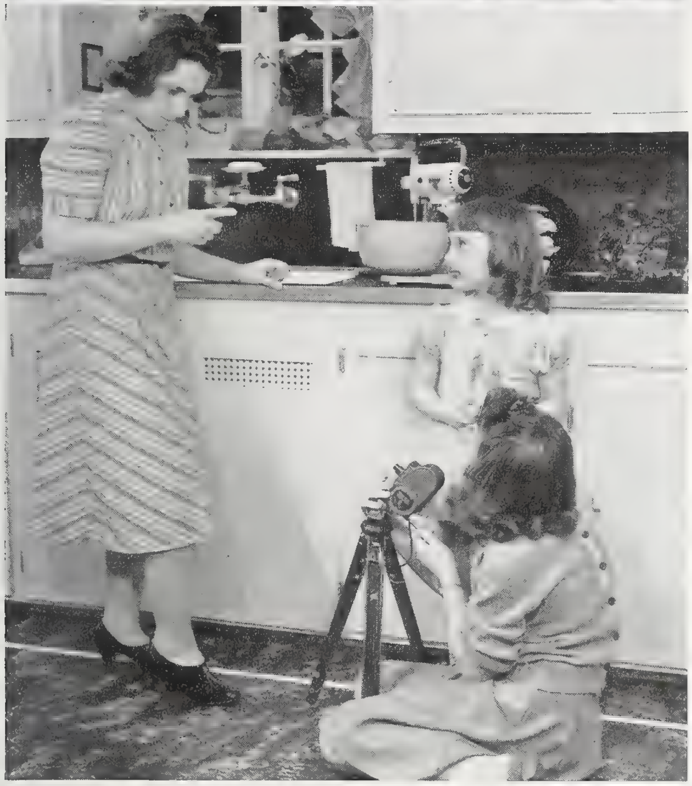
Keep on a level with your subject unless there is some particular reason for a different viewpoint. The best scenes of children and of pets are made with the camera placed at approximately the height of the subject.

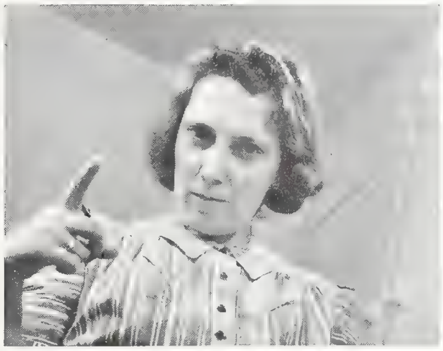




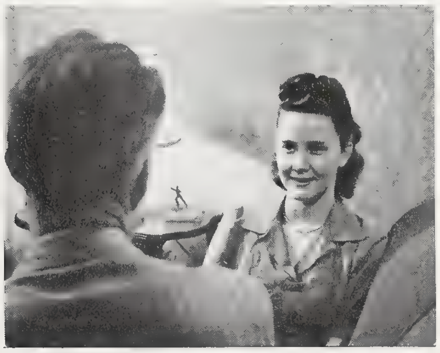


Camera viewpoints are changed, to suit the purpose of the scene. If you are going to show a child from its mother's point of view, you would use a downward shot, and, if you are to show the mother from the child's point of view, you would use an upward angle. The best advice is to think first of what you want to feature and then to select the camera viewpoint.

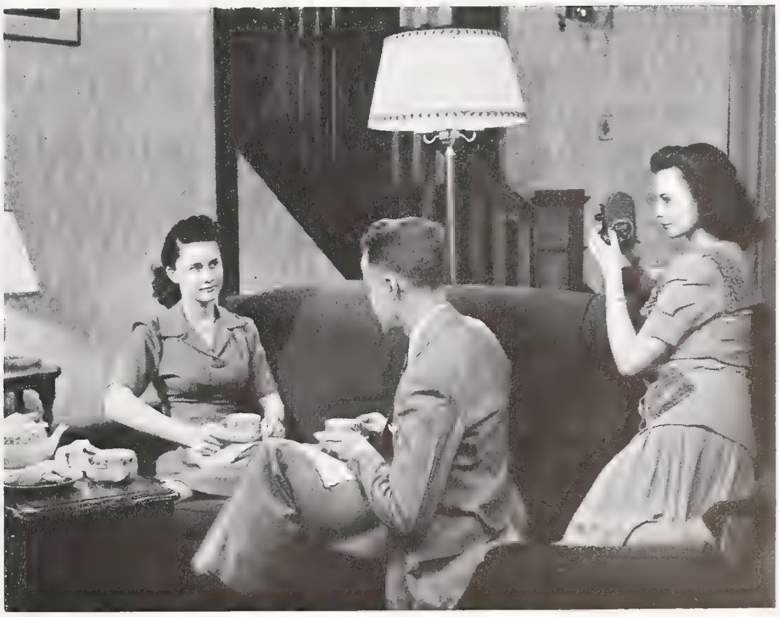




Here the scene has shifted, to present the mother from the child's viewpoint. The scene that usually would follow this shot would be one taken from a normal angle to include both mother and child, and this shot would present the conclusion of the incident or a continuation that would develop it further.



Hollywood's "two shot" is shown here. This method of including the back of the head of one character and of emphasizing the face of a second subject at the same time is a favorite means of presenting dialog.



# URGENT

## WHERE HAVE YOU FILMED?

At the request of authorities of the United States government, the Amateur Cinema League is engaged in locating personally made motion picture footage, still photographs and transparencies of areas outside the United States. It is desirable and necessary to broaden the base of this activity by building up an index of films, photographs and transparencies in the hands of persons who have traveled OUTSIDE THE UNITED STATES and who have filmed and photographed in the course of their travel.

If you have filmed or photographed OUTSIDE THE UNITED STATES, you are requested to answer the questionnaire on the opposite page, as a patriotic duty. Questions that will naturally come to your mind are made clear in the form itself. Information is requested from all filmers and still photographers, whether they are members of the Amateur Cinema League or not. Report all footage on any country, if the footage exceeds five feet. Report all photographs and transparencies, whatever their size. Quality is unimportant; subject matter is paramount. It is particularly requested that you act promptly.

ROY W. WINTON
Managing Director
Amateur Cinema League, Inc.

# URGENT

## IF YOU HAVE FILMED OR PHOTOGRAPHED

## OUTSIDE THE UNITED STATES

## ANSWER THE QUESTIONS BELOW

## AS A PATRIOTIC DUTY

*(Cut here)*

(Please print)

Last name ____________________; first name ____________________; Street and Number ____________________

City ______________________________ State ____________________

| | | MOTION PICTURES | | | STILL PHOTOGRAPHS | | | TRANSPARENCIES | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Countries Visited | Date of Visit | Length of footage of country | Width of film (35mm.; 16mm.; 9½mm.; 8mm.) | Black and white or color | Number you have | Size of negatives | Have you prints from these negatives? | Number you have | Size | Color or black and white |
| | | | | | | | | | | |
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**(If space is insufficient, please prepare separate sheet.)**

1. *If requested,* will you send the footage and/or the still photographs to the United States government for examination, with its assurance that they will be returned to you intact, at its expense? ____________

2. *If requested,* will you give the United States government permission to make, without cost to you, duplicates of footage or still photographs that our government may need, with the assurance that the duplicates will be used by the government only? ____________

3. If you have shown any of these films or still photographs to any government agencies, indicate which ones and when. ____________

4. Are you a citizen of the United States of America? ____________

5. If you are not a citizen, of what country are you a citizen or subject? ____________

Mail to
AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York, N. Y.

______________________________
(Signature)

Illustrations by Visual Facts

# LETTERING
# FOR YOUR TITLES

## How this interesting job can be done by anybody

### VICTOR ANCONA, ACL

DO YOU want titles that reflect your personality? Do you want titles that contain a warm, human, individual touch? Then get ready for a new experience. You are going to hand letter your titles!

Hand lettering is simple. Hand lettering is flexible. You can control the size of the letters; you can make them thick or thin, light or dark. You can control the spacing of the lines and of the individual characters. It is easy and it requires only a few inexpensive tools—a pen holder, several sizes and styles of lettering pens (you can start with one size and style), a bottle of India ink, drawing paper and you.

"But I'm not a lettering artist!" you will protest.

That may be true; but, with a few simple rules to follow, you will be ready to turn out well lettered, easily read titles that will do justice to your best movie shots.

Movie titles should be read. This statement may sound obvious, but few movie makers who letter their own titles seem to bear this in mind. Yes, titles should be read — easily and without effort. Keep this rule in mind — your lettering must be *simple*. Don't use "arty" letters, such as those shown in the horrible examples at the bottom of this page.

The art is to conceal the art. If you were conscious of the individual letters of type as you read this article, your eye would rest on the individual characters and would cause your mind to stray from the main thought. A well lettered title does not call attention to itself but, rather, to the message to be read. In choosing a letter form, it is best to follow the pattern laid down by world famous typographers.

Following are several alphabets for you to choose from.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

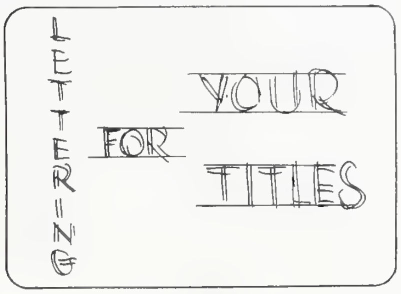
They were selected for their simplicity and inherent good design. It would be well, therefore, to follow them closely. For special main titles, in which the message is concentrated in a few words, other styles may be used. You will find additional styles by glancing through numbers of MOVIE MAKERS or other national magazines.

Let us choose Lydian, as an example, and use LETTERING FOR YOUR TITLES, which heads this article. Study the individual characters of the type face. Notice that some are wide, others narrow. Try combining a few of the letters into words. You will need more room for the round characters, such as O, C, M or W, as compared with I, T, J or L.

Train your eye to see the spaces left between each letter and compensate for them. You will soon realize that marking off equal spaces for each letter will never do. Note Fig. 1. The letters in the word MOVIE, in example A, are approximately equally spaced, while the

[Continued on page 173]

• 1, 2, 3 and 4. First sketch the format of your title arrangement. A and B—wrong and right letter spacing. Below, avoid fancy letters like these.



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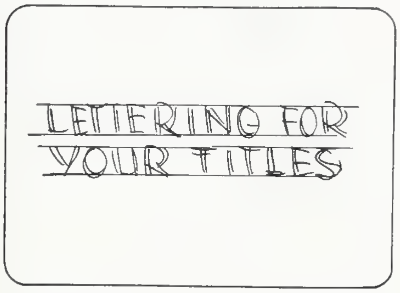

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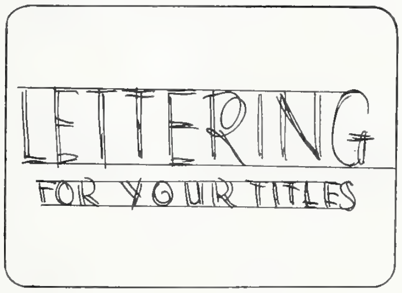

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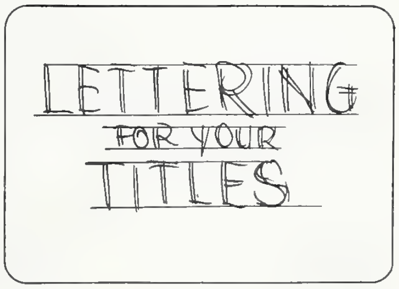
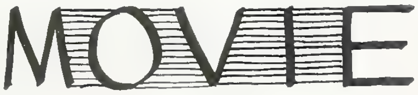
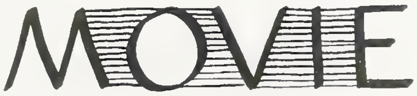


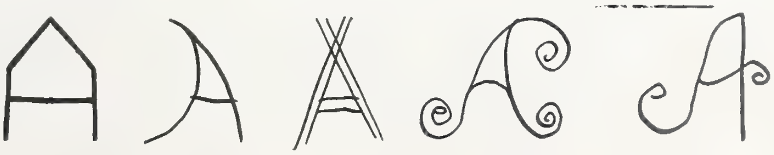
4.

A



B





# Simple film plan that is basis for Easter movie

EASTER
AT
HOME

Photograph by Harold M. Lambert from Frederic Lewis, lettered by Stahl Editing and Titling Service.

GABRIEL V. PASCARELLA, ACL

THE Easter Parade, like charity, should begin at home. Whether your parade ground is Fifth Avenue or Main Street, don't be content with just a few random shots of fine feathers and furbelows. Try getting your family into the film as well, for, after all, the ceremonies of Easter Sunday, both secular and sectarian, are essentially a family matter. We present below a suggested scenario for such shooting, based on our own experiences of yesteryear.

Let us call it EASTER AT HOME.

Title. *The Easter Hunt gets under way.*

1. *Medium shot.* Interior of a home living room. Two little lads in pajamas walk into the scene from behind the camera, hunting for Easter baskets.

2. *Medium shot.* The children walk toward the camera, reaching the center of the room. After looking around for a short while, both start off in opposite directions.

3. *Semi closeup.* One child is kneeling, to look under a heavily upholstered chair.

4. *Semi closeup.* The other child is attempting to kneel on a chair; he looks in back of a large vase on a bookcase.

5. *Closeup.* The older scratches the back of his head and, in Dick Tracy fashion, scans the room.

6. *Semi closeup.* The two youngsters stop searching and seem to argue with each other.

7. *Closeup.* The younger child speaks:

Title. *"No, Daddy said this was the room."*

8. *Semi closeup.* The older of the two begins to explore behind the window draperies.

9. *Medium shot.* The younger child comes rushing across the room to his older brother.

Title. *"There is something under that couch—way, way back!"*

10. *Semi closeup.* Two little pairs of legs are stretched out on the floor. The boys' heads are under the couch.

11. *Semi closeup.* A different viewpoint, as the boys wriggle out. One of them has a sofa pillow which is all that they found. Both are disgusted.

12. *Medium shot.* The smaller lad jumps up and starts to walk away.

13. *Semi closeup.* The older boy scrambles to his feet and hurries after the younger.

14. *Medium shot.* Both children reach the side of the radio or some other large piece of furniture in the room.

15. *Semi closeup.* First one boy, then the other, points excitedly toward the hiding place.

16. *Closeup.* Easter baskets, bunnies and other Easter toys.

17. *Medium shot.* Both children take the baskets and other toys from their hiding place and carry them to the middle of the room.

18. *Closeup.* The older boy's hands rummage through one of the baskets hurriedly.

19. *Closeup.* The younger boy happily holds a plush bunny in one hand and a large sugar egg in the other.

20. *Medium shot.* Both children are in the foreground, seated on the floor, with baskets and bunnies around them. Mother appears at the door of the room.

21. *Semi closeup.* Mother speaks and motions to the children to come to her.

Title. *"Hurry! Time to be getting ready for church."*

22. *Medium shot.* Both children scramble to their feet and walk away from the camera toward Mother.

23. *Semi closeup.* Both children are in the bathroom, washing.

24. *Semi closeup.* Mother walks up to the children.

25. *Closeup.* The children wash, and Mother supervises. She says:

Title. *"Don't forget behind the neck and ears."*

26. *Closeup.* One boy scrubs his neck.

27. *Closeup.* The other boy scrubs his ears. Dissolve or cut to:

28. *Medium shot.* Both children, completely dressed, admire each other.

29. *Medium shot.* Father and Mother join the boys.

30. *Semi closeup.* Mother and Dad, smiling.

31. *Closeup.* Mother shows her new bonnet to Father.

32. *Medium shot.* The family leaves the house. They all walk to the car, which is parked at the curb.

33. *Semi closeup.* The family enters the car, after which it drives away.

34. *Long shot.* The automobile approaches the curb in front of the church. In the foreground, other church goers arrive. (Here, you can plan to have your relatives and neighbors take part in a few scenes. They can be shown chatting and greeting one another as your family emerges from the car.)

35. *Medium shot.* As your family walks away from the car, have some of your friends come up to them and exchange salutations. (This shot will give you an opportunity to film various members in their Easter finery. Here, you can take as many shots as you like of your friends and relatives arriving at church. They will be thrilled to see themselves featured in your Easter Parade.)

36. *Medium shot.* Mother and both children enter the church with other parishioners. *Fade out.*

Title: *Amen! Services are over.*

37. *Medium shot.* The family and friends leave the church. (Here, you may also try to include some more shots of your friends. With a little persuasion, a few of the ladies might condescend to show some of their Easter outfits for your camera.

[Continued on page 174]

# *Indoors...*

**KODACHROME (Daylight) 8-mm. and 16-mm.** The full-color outdoor film that's as easy to use as black-and-white. May be used indoors with regular Photofloods, too, when exposed through a Photoflood Filter—or without a filter when blue Daylight Photofloods provide the illumination. 8-mm. rolls, $3.65; magazines, $4. 16-mm. 100-foot rolls, $8.55; magazines, $5.

**KODACHROME (Type A) 8-mm. and 16-mm.** The full-color film that's color-balanced especially for indoor filming under regular Photofloods without worry about filters. Can be used as an outdoor color film, with regular outdoor Kodachrome exposure, and with typically fine Kodachrome results, when exposed through a Kodachrome Filter for Daylight. 8-mm. rolls, $3.65; magazines, $4. 16-mm. 100-foot rolls, $8.55; magazines, $5.

**CINÉ-KODAK SUPER-X "PAN" 8-mm. and 16-mm.** A fast and fully panchromatic black-and-white film with marvelous brilliance, clarity, and fine grain for general outdoor filming. Fast enough, too, for making indoor movies by artificial light. 8-mm. rolls, $2.40; magazines, $2.70; 16-mm. 100-foot rolls, $6.40; magazines, $3.75.

**CINÉ-KODAK SUPER-XX "PAN," 16-mm. only.** The super-fast panchromatic film that gets the movies other films can't reach indoors, outdoors at night, and in weak daylight. So fast, in fact, that it shouldn't be used outdoors in sunlight, even at *f*/16, unless slowed down by a Neutral Density Filter. 16-mm. 100-foot rolls, $7.20; magazines, $4.30.

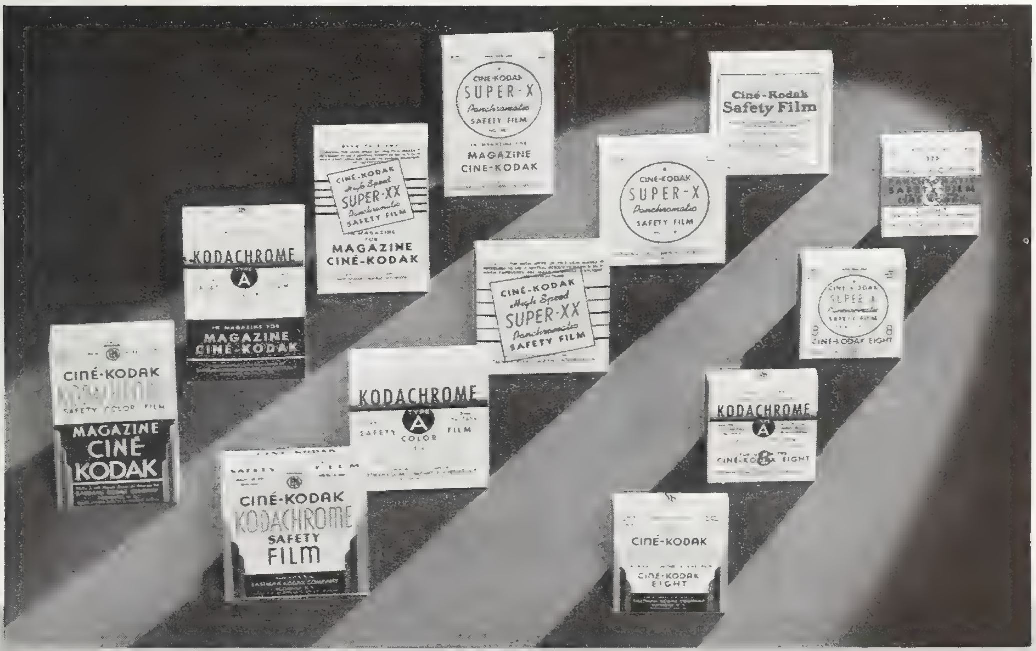
**CINÉ-KODAK EIGHT "PAN."** The low-cost "Eight" Panchromatic Film that made 8-mm. movies first possible, then popular. Fast enough for indoor shots under generous Photoflood illumination. 8-mm. rolls, $2.15.

**CINÉ-KODAK SAFETY "PAN," 16-mm. only.** The low-cost 16-mm. Panchromatic Film with remarkable brilliance and detail. Supplied in 100-foot rolls, only—$4.80.

***All prices include processing and are subject to change without notice.***

Outdoors...

there are memorable movies to be made... and here are the first-choice films with which to make them


CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
MAGAZINE CINÉ-KODAK
Ciné-Kodak Safety Film
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
MAGAZINE CINÉ-KODAK
KODACHROME TYPE A
MAGAZINE CINÉ-KODAK
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM CINÉ-KODAK EIGHT
CINÉ-KODAK NEWHITE SAFETY COLOR FILM MAGAZINE CINÉ-KODAK
KODACHROME TYPE A SAFETY COLOR FILM
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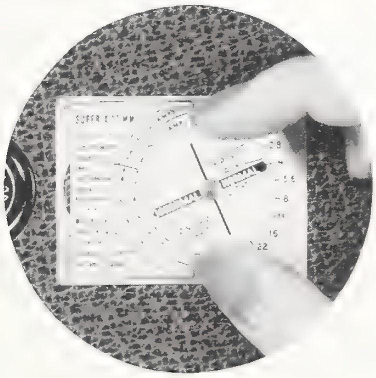


With every Ciné-Kodak Film, its own exposure card. You merely slip the card packed with each roll of Ciné-Kodak Film into the Universal Guide attached to your camera—or into the Pocket Model of the Guide—and there are your exposure instructions for indoor and outdoor movie making.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

George Valentine Enell and Associates

Libsohn-Ehrenberg

Dorothy Ross-Seaman Jacobs

• A few of the night clubs and entertainment spots where you can use your movie camera. Top, left, Ice Show in Terrace Room of Hotel New Yorker; right, Vincent Lopez at Hotel Taft. Bottom, left, Cafe Society's uptown show; right, rehearsal at Martinique.

# A CINE CAMERA ON THE "NIGHT OFF"

## New York offers fun hunters a filming field

GORDON L. HOUGH

WITH a fast lens and fast film, you can make movies of the stage shows of night clubs, the antics of orchestras and singers and the other entertainment offered by the "hot spots" of New York and other cities. You can shoot well lighted events with Type A Kodachrome and, with ultra fast black and white film, you can catch almost anything that you are likely to want. There is nothing to prevent you from taking your movie camera to a night club—that is, if the night club will permit it. Some do and some don't.

At the insistence of numerous filmers who don't want to leave their cameras at home, when they set out for a night's frolic on the town, we have sounded out the popular night clubs in New York on the subject of taking movies in their gilded interiors. Hearkening back to earlier days, your correspondent has approached (figuratively) some thirty *boîtes de nuit* in this city of "hot spots," occasionally to be snarled at and often to be welcomed with gusto.

Herewith we present our findings, with the hope that they will be of assistance to nocturnally minded movie makers. The list that follows is in a somewhat geographical order, although it would be considered foolhardy to visit all the places in a single night.

It must be noted that the permissions to film which we have elicited from many places apply specifically to filming with a movie camera. The excesses of the candid camera fiends have made them unwelcome in many night clubs, and a movie maker can take his well behaved camera to many spots where the "shutter bug" with the flash bulb is banned.

Beyond the George Washington Bridge is Ben Marden's Riviera, a fabulous spot of glass brick and gay colors. This year, for the first time, they are keeping open during the winter, but their large Summer Room, which commands a superb view of the Hudson, will not open until May. Meanwhile, cine filmers are welcome in the Winter Room, small or "intimate" in night club phraseology.

Returning to Manhattan Island and plunging further south to the end of Central Park, our light hearted group reaches the Essex House's Casino-on-the-Park. This room, featuring Evalyn Turner's orchestra, gives an unconditional "OK" to movie making. Two blocks south, on 57th Street, is La Martinique with a colorful, new show, staged by Nat Karson, to test your cinematic skill. Those in charge here will even let you

[Continued on page 169]

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

Triangle Cinema League

• Filming puppet scene in H. S. Gould production, "Opened Before Christmas," by Triangle Cinema League of Chicago. Mary Carrigan is operating the puppet.

**Schenectady triumph** More than 400 members and guests of the Schenectady Photographic Society, ACL, city officials and members of the film's cast gathered recently in that city's Nott Terrace High School for the première of *For Safety's Sake,* a club traffic safety film on 16mm. Kodachrome. The picture was widely hailed by press and public as a fine contribution to the educational campaign on urban traffic control being carried on by the Bureau of Traffic and City Planning, under the direction of Fred W. Fisch. Harry MacMullen, of the Cine Group, prepared the script, with Harley H. Bixler, ACL, and Cecil M. Figueroa, ACL, in charge of filming and editing.

At a later general meeting of the Cine Group, held in its regular quarters in the Y.M.C.A., Kenneth F. Space, ACL, technical consultant of the League, was the guest of honor. Mr. Space presented a program of his own films, which included *Fluffy, the Kitten, If You Went To The Fair* and two new productions, *Big Little Things* and *Finny, the Goldfish.*

**Screen Maxim winner in N. Y. C.** *Hail, British Columbia!,* Maxim Award winner in 1941, will be presented for the first time at a screening that will be open to the public on the coming Gala Night program of the Metropolitan Motion Picture Club, in New York City. The annual gala program, of which this outstanding film will be the feature, will be presented in the theatre of the Master Institute, 103rd Street and Riverside Drive, at 8:30 on the evening of April 24. Tickets, which must be secured in advance, can be had from Sidney Moritz, ACL, treasurer of the club, at 160 Claremont Avenue, New York City, at fifty five cents each, including tax. *Hail, British Columbia!,* described fully in the March, 1942, number of MOVIE MAKERS, was produced by Leo J. Heffernan, ACL, of New York City.

**Philadelphia's best** From among the more than forty films screened at meetings of the Philadelphia Cinema Club during 1941, members of the club selected by ballot recently the three best pictures of the year. These were, in order, *Sage Brush and Saddles,* by Boyd T. Barnard, ACL; *Glacier National Park,* by Francis M. Hirst, ACL, and Mrs. Hirst; *Over Western Trails,* by George Pitman. Honorable mention was given by the club to *Backyard Beauty,* by Herbert L. Tindall, jr., ACL; *Bar Harbor,* by Walter Gray; *Pennsylvania Scenes,* by William Chambers; *Great Smokies,* by Robert Crowther, ACL; *Flowers,* by Murray Booth.

**Double in Chicago** Completing the friendly exchange of programs announced last month between the two leading Chicago movie clubs, members of the Chicago Cinema Club, ACL, were hosts to members of the Metro Movie Club, of River Park, in the former's headquarters in the Civic Opera Building. Metro filming provided the program, which included *Banff and Jasper,* by Joseph Ott; *Ice Carnival,* by

[Continued on page 175]

• Members and guests at the first annual banquet of Movie Makers Club of Kenosha, Wisc.

- How a theatrical cameraman arranges home shot — lighting units set up by John Arnold, M.G.M. camera chief, to film his children.

Courtesy Bell & Howell Co.

# The Clinic

## Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

### Telephoto plus supplementary

For those who have cameras with a provision for visual focusing, the idea that supplementary lenses may be used in conjunction with telephotos for extreme closeup work may be of interest. We have used the supplementary lens from one of the small titlers, holding the auxiliary lens closely in front of a two and a half inch telephoto. By extending the lens past the limit of the focusing scale, according to directions, we have filled the screen with such small objects as a lump of sugar, the head of a toothbrush and many other things.

### Title curtains

We are happy to welcome another of our South American neighbors and League members to the columns of *The Clinic.* This time, it is H. Fernandes, ACL, of Paramaribo, Suriname, Dutch Guiana, who sends this clever idea for pleasing, yet easy to make, title curtains or screens, as shown here. Mr. Fernandes advises, "Attach, on top of your title easel (D), a long grooved wooden lathe (C), upon which two screens (A and B) can slide easily. The screens can be made of two sections of heavy cardboard or light plywood, and the sides that face the camera may be painted with a design, or they may be covered with some printed material of paper or cloth—in color, if Kodachrome is to be used.

"The illustration below shows the device set up to film an 'End' title. After the wording has been filmed for the proper length of time, continue running the camera and have an assistant push the screens slowly and at equal speed toward the center until they close out the title.

"In the case of a presentation title, the screens can be drawn back, to reveal the lettering behind them. All sorts of adaptations of these ideas are possible with this titling gadget."

### Purple haze melts away

Purple haze positive stock in 16mm. is no longer available from the manufacturer and will not be "for the duration." Purple haze *was* a rather fanciful designation which referred to the color of this special film base itself—a light lavender. Movie makers liked to use this film for positive titles which were to be spliced in Kodachrome subjects, because it gave a pleasing effect which seemed to fit with color. However, since purple haze is now unavailable in common with all other 16mm. stock on tinted bases, we must accept the outcome as a simplification in manufacture which will liberate certain facilities for the national effort. After all, black and white positive film is thoroughly adequate for titles. Further, the resourceful movie amateur can still produce excellent color effects in his black and white titles, by using the simple tinting and toning solutions now on the market.

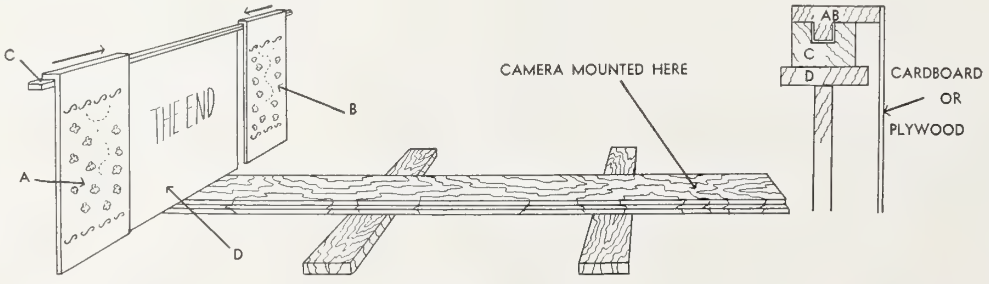
### April showers

While very few of us would devote much footage to scenes in the rain, it is nice to have a symbolic shot or two of the beginning of spring, and showers are one of the appropriate indications of that season. An attempt at filming a shower soon teaches us that rain is easy to see but very difficult to record in movies. The result usually is only a scene that appears to be a bit grainy.

The most effective shots of rain are those in which the rain is splattering against something. A happy method of getting such shots is to set the camera up in front of a window during a gentle shower. The camera should be placed far enough back in the room so that part of the window frame will be included in the scene. When it is properly filmed, such a shot will show the scene outside, sometimes clearly and sometimes slightly diffused, as drops of rain can be seen striking the window pane. If one does not have patience enough to wait for these conditions, a fair facsimile may be obtained on any cloudy day, by using a spray of water from the garden hose. The reason that we suggest a cloudy day is that a brightly sunlit background would betray the trick.

### Convenient editing board

We are very much in favor of any idea that

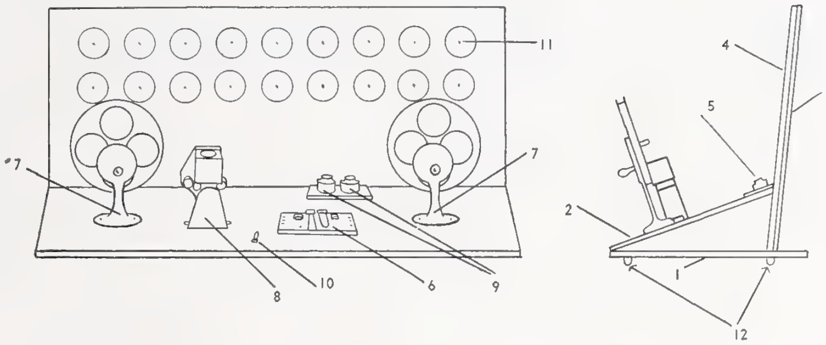


Sliding title curtains for simple trick effect simplifies the problems of editing, and we read John L. Dippach's recent letter with a sympathetic smile. But, here is how the letter begins:

"As a regular reader of Movie Makers, I am submitting this idea which I found to be very useful. After becoming tired of getting a stiff neck from viewing my pictures when I was editing, I built a combination editing board and rack *on a slant!*"

Mr. Dippach's idea is illustrated in the drawing at the right.

Four pieces of plywood were used (three pieces of one half inch stock and one of quarter inch stock). Two rewinds, a viewer, a splicer with bottles for water and cement, a small toggle switch, some pill boxes and some thumbtacks were also needed. The legend with the sketch shows clearly the placement and dimensions of the various parts, and we should add only that, where Mr. Dippach suggests that holes, one and three quarter inches in diameter, be bored in the background board, to hold film coils, pill boxes of similar size may be fastened to the board with thumbtacks, since anybody can obtain the pill boxes at the drug store, while one might not have the proper tools to bore the large openings.



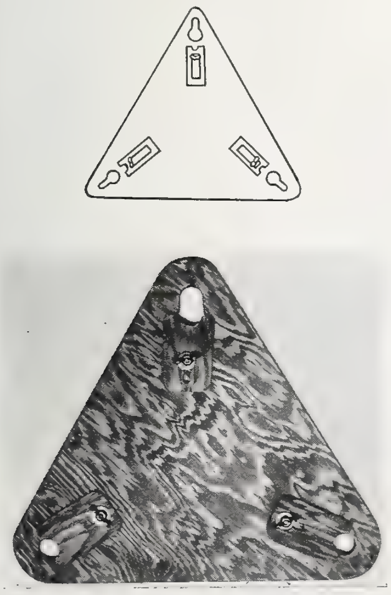
1. Board, 8" x 24" x ½"
2. Board, 6" x 24" x ½"
3. Board, 10" x 24" x ½"
4. Board, 10" x 24" x ¼"
5. Bottles for water and cement
6. Splicer
7. Rewinds
8. Viewer
9. Bottles for water and cement
10. Viewer light switch
11. Two rows of pill box covers, held in place by thumbtacks
12. Rubber headed screws or pins

This homemade editing board has conveniently tilted work table

## Tripod stabilizer

From R. M. Gridley, ACL, comes this excellent idea for a "tripod stabilizer" which, as Mr. Gridley says, "may be constructed for about fifty cents and which pays big dividends." This "gadget" holds the legs of a tripod firmly in position within a restricted area, and it is very useful in making movies from a seat at athletic games, ice carnivals and other events where limited room is available in which to operate a camera mounted on a tripod. We also think that other values may be found in this device.

Mr. Gridley explains, "The stabilizer is a triangular piece of three eighths inch plywood, the sides of which are about fifteen inches in length. Holes are bored in each of the three corners, large enough to permit one of the feet of a tripod to slip through easily. Beside each hole, but slightly nearer the corners of the triangle, a smaller hole is bored. (See the illustrations below.) The smaller hole must have a diameter of sufficient size to receive the tripod leg snugly, just above its foot. Join the two holes by cutting a slot between them, the width of which must coincide with the smaller hole. Each tripod foot is locked in its respective hole by a slotted slip block, fastened securely with a one quarter inch wing nut, as can be seen in the illustrations. The tripod, with stabilizer attached, may be held firmly in operating position by the cameraman, who places his feet on the flat board, thus using his weight to pin it to the ground or to the floor. When you are filming a game from the bleachers, it is a good idea to select a seat that is adjacent to a front aisle."



This locks tripod in small area

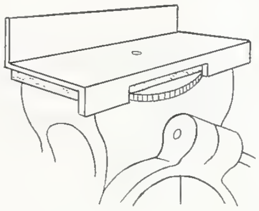
## Filming writing

Some movie makers feel that the very valuable compensating process by which certain black and white films are developed plays them false when they wish to film black script on white paper. The large area of white, in such cases, makes the scene register as overexposed to the processing control, and the resultant scene, when it is developed, may not have the same contrast that was desired. For those who are concerned about this effect, we suggest that, after the correct exposure has been determined by a meter, the diaphragm be opened one stop more than the meter indicates. This added amount of overexposure will be compensated for and will bring the resultant tonal value down to about the actual contrast of the material being filmed. This is a special instance of exposure manipulation, and it should be followed only when one is shooting with black and white film and when the title or scene is to show black script on white paper.

## Non twist tripod top

Most tripods are made to be used with a wide variety of cameras, hence their tops must be flat, to accommodate cameras of various widths. A source of minor difficulty with some movie makers is the fact that the camera can revolve on the flat top unless the tripod screw is tightened very firmly. The camera may be accidentally turned when the tripod is being moved from one position to another. The simple "gadget" shown above, which prevents the camera from swiveling on the tripod top when the user desires it to remain stationary, is quite inexpensive to make. It is merely a piece of thin, stiff metal, one side of which is bent downward, over one edge of the tripod top, and the other side of which is bent upward to fit snugly against the side of

[Continued on page 172]



Aid to keep camera from swiveling

SPRING RESOLVE

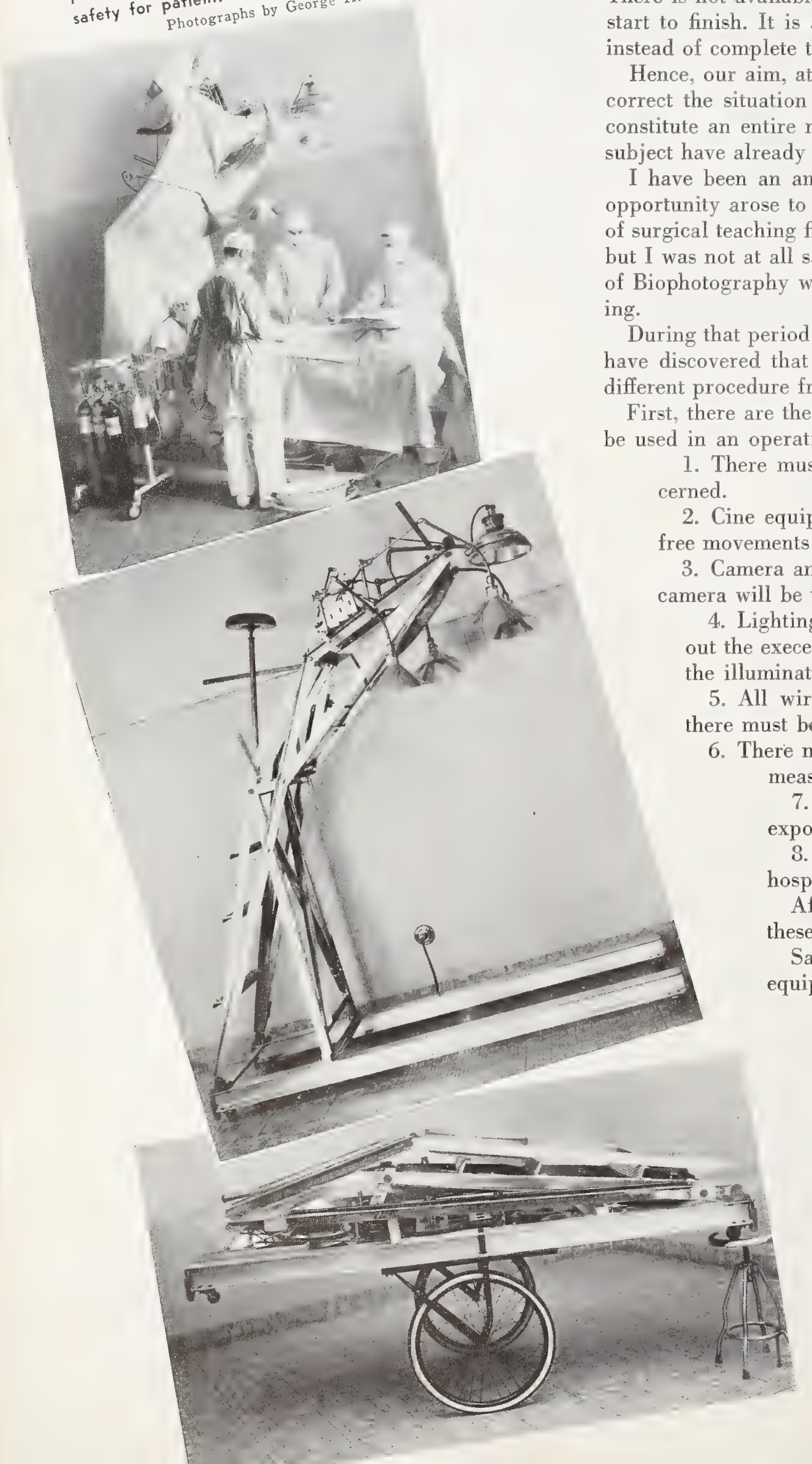
**Spring sounds the call to movie makers everywhere to film out of doors. Make one resolve when you first unlimber your camera—that you will hold the camera steady! Each year, thousands of movie makers must learn, all over again, the importance of a steady camera. Start right this year and, when you first shoot out of doors, take your tripod with you.**

# A PLAN FOR SURGICAL FILMING

## Medical movie maker describes his methods

• Special camera dolly designed by author for filming operations. It provides perfect camera viewpoint and complete safety for patient.

Photographs by George H. Pound



MARSHALL SMITH, M.D.

THE chief criticism that might be made of the multitude of surgical films that exist today is that they consist simply of a number of isolated and disconnected pictures. There is not available a complete series of films which deal with one specialty, from start to finish. It is as if one could purchase only isolated chapters from textbooks instead of complete texts.

Hence, our aim, at the Department of Biophotography of Rutgers University, is to correct the situation in so far as we may. We have been producing films that will constitute an entire movie textbook about gynecology. Over 3000 feet of film of the subject have already been produced.

I have been an amateur movie maker since 1926, and I was delighted when the opportunity arose to work with the Department of Biophotography in the production of surgical teaching films. I had made a few black and white surgical films previously, but I was not at all satisfied with the results. In 1935, about the time the Department of Biophotography was organized, I was using Kodachrome for surgical movie making.

During that period and in subsequent work with color filming for the department, I have discovered that making scientific teaching films in Kodachrome is an entirely different procedure from making home movies.

First, there are the conditions which must be met if motion picture cameras are to be used in an operating room. They are as follows.

1. There must be 100 percent factor of safety, as far as the patient is concerned.
2. Cine equipment that is used must in no way annoy or interfere with the free movements of the surgeon, his assistants or the operating room nurses.
3. Camera and movie maker must be placed so that the field of vision of the camera will be the same as that of the surgeon, or better.
4. Lighting equipment must provide ample illumination for filming, without the execessive heat and glare of multiple flood lamps at close range, and the illumination must be under the control of the cameraman.
5. All wiring and switches that are used must be explosion proof, and there must be no danger of sparks from static.
6. There must be an accurate method of focusing without the necessity of measuring the distance.
7. There must be an accurate method of determining the correct exposure.
8. The whole equipment must be portable, to permit use in any hospital.

After considerable experimentation, we have satisfactorily met these requirements.

Safety is of prime importance. We cannot allow any unsterile equipment or individuals to get in contact with anything that is used in an operation.

I designed a special camera dolly, illustrated on this page, and had it built, first of steel, then, after the design had proved satisfactory, out of Duraluminum. It consists of three main parts. The base is made of two eight foot "H" beams, held together only at one end. The free ends project on either side of the operating table. On them stands a tower, built of two by two inch angles, narrowing toward the top and provided with a ladder up the back and a platform near the top. To the top of this tower is fastened an overhang, also made of two by two inch angles, which holds the camera. When in position, the camera is eight feet above the floor, and it overhangs approximately four feet beyond the upright support.

To move this dolly from one hos-

[Continued on page 171]

# PRACTICAL FILMS

The non theatrical movie as used for various purposes

GORDON L. HOUGH

## Film Report from U. S. Steel

Approximately three million persons during 1941 attended showings of United States Steel Corporation's educational films depicting the making of steel, it was recently reported. This attendance increase of sixteen percent over 1940, it is felt, occurs mainly because of greater public interest in steel as an essential product of our war program. These films are in constant use in training classes in arsenals, colleges and industrial plants; *The Making and Shaping of Steel*, reviewed in the September, 1940, Movie Makers, is a required part of the curriculum in some courses of study. U. S. Steel films are available from company offices in New York City, Pittsburgh, Chicago, Cleveland, Birmingham, Ala., and San duced by The Aetna Casualty & Surety Company, in

## Safety Films from Aetna

Designed to acquaint motorists with the new Safety-Responsibility Law which became effective in New York State the first of this year, two movies have been produced by The Aetna Casualty & Surety Company, in Hartford, Conn. *The Right to Drive* tells of a driver who, becoming involved in an accident, proves to be unable to meet the requirements of the law and so loses his license. He and his family forego the pleasure and convenience of driving a car until he manages to raise the money to fulfill his obligations for the accident and for the necessary insurance. *Thou Shalt Not Kill* points out the principal causes of accidents and shows briefly how one may become a careful motorist. Reckless driving may result in confiscation of a license until the driver proves his ability to pay for any damage that he may cause. Governor Lehman, of New York, and Motor Vehicle Commissioner Mealey explain the new law and the reasons for its enactment. These two 16mm. sound films are distributed by New York State offices of both The Aetna Casualty & Surety Company and the Bureau of Motor Vehicles.

## West Hartford Host to CAVEA

The first meeting of the new year of the Connecticut Audio-Visual Education Association took place at the James Talcott Junior High School in West Hartford, Conn., on January 17. After the call to order by Edward F. Wheeler, ACL, president of CAVEA, the delegates were welcomed by Lloyd Bugbee, superintendent of West Hartford Schools. Alonzo G. Grace, State Commissioner of Education, William H. Couch and Ralph Rochefort White were the featured speakers of the occasion.

## Good Neighbor Film

The seasonal flights of birds all over the American continents, irrespective of boundaries and man made laws, constitute the theme of *High Over the Borders*, a two reel movie prepared jointly for the Office of Inter-American Affairs, the National Film Board of Canada and the New York Zoological Society. Most of the footage came from the newsreel and nature libraries of the National Film Board, while John Fenno did the new camera work and the editing. Irving Jacoby was the writer and director, Phil Brown was the narrator and Vittorio Giannini composed the musical score. The National Film Board is handling [Continued on page 175]

• Frames from "Old Ideals and New Horizons," film for Wheaton College, made by Robert F. Gowen, ACL.

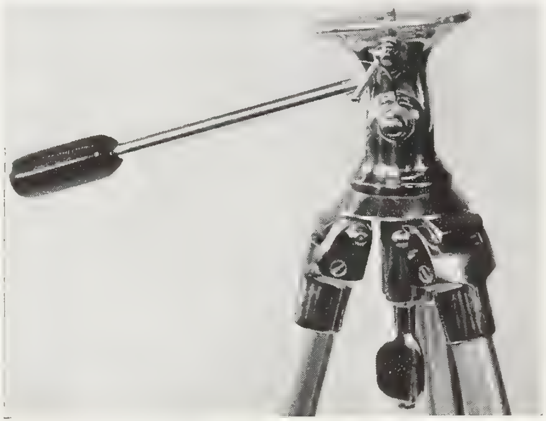
16mm. scenes by Robert F. Gowen, ACL

# NEWS OF THE INDUSTRY

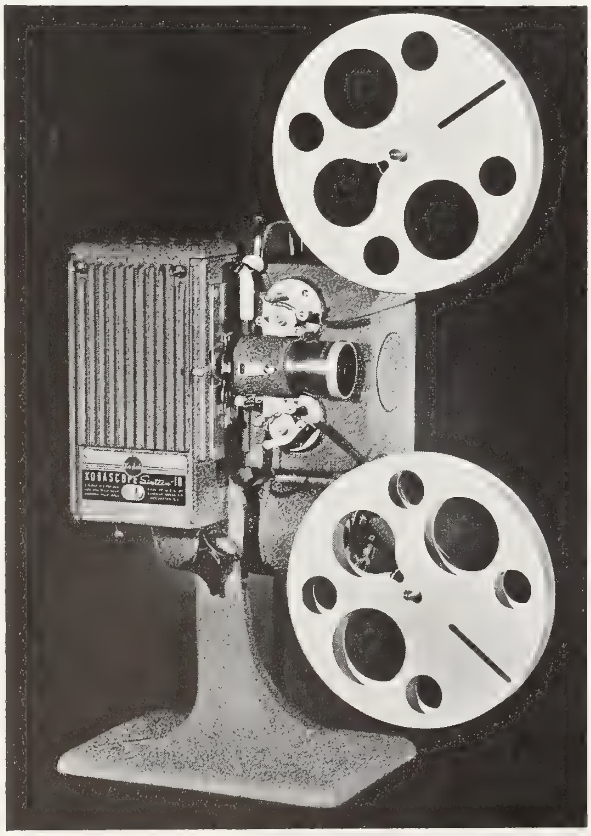
Answers the query "What's new?" for filmer and dealer

• Adolph Stuber, recently elected vicepresident of Eastman Kodak Co.

• Caspeco Professional Tripod, made by Camera Specialty Co., is sturdy, durable and attractive.



• New Kodascope Sixteen-10 features efficient design and is built especially for lamps up to 750 watts.



RUSSELL C. HOLSLAG, ACL

**Workers aid defense** Employees of all photographic divisions of the Eastman Kodak Company, Rochester, N. Y., have shown an "all out" enthusiasm in aiding the national war effort. It is stated that eighty nine percent of Kodak employees are buying defense bonds by the payroll plan. An additional four percent are purchasing bonds in other ways, making the complete total over ninety percent.

**Non metal reel files** Movie makers who use 8mm. now have available a new item in compact, nicely finished carrying and storage cases for transporting and filing films. These are the Victor Reel Cases, made by Western Movie Supply Company, 245 Sutter Street, San Francisco, Calif. The cases are neatly finished in black or brown Fabricord, and the reels themselves are contained in removable, book like compartments. The Model VCW, complete with eighteen plastic reels, sells for $16.75. The Model VCC, which is similar but which does not include the plastic reels in its price, sells for $10.00. Individual files, each holding six 200 foot, 8mm. reels, may be purchased separately.

**Air raid film** A timely new film, which is said to be the first on this specific subject to be produced in America, has been released by Brandon Films, Inc., 1600 Broadway, New York City. Its title is *Air Raid Warden*, and it conveys its instruction in the form of a story told by a typical warden as he performs his varied functions. The film is in 16mm. sound and sells for $25.00. The subject is also available on a rental basis.

**Teitel's tones and tints** The name of Albert Teitel has been familiar to movie amateurs since the beginning of substandard film. Mr. Teitel originally entered the 16mm. field with a background of long experience in laboratory work, and he originated the Teitel Scratch Proof and Long Life processes. He is now extending his activities in the field and has developed a new set of easily worked tones and tints, to be marketed under his name.

It is stated that the new process has effected a special simplification of toning, since the result is gained through the use of one powder, one solution and one operation. The Teitel color tones come in a neatly boxed package containing four capsules, which will tone any 8mm. or 16mm. black and white film a blue, brick red, sepia or green. These tones color the blacks and grays of the picture, leaving the high lights unaffected. The tints, on the other hand, color the high lights of the picture, leaving the blacks as they were. The tints come in colors of red, blue, yellow and orange. Interesting experiments in combinations of tinting and toning may be made, and the Teitel Laboratory will be pleased to give advice to amateurs and professionals on special effects. A complete package of four tones and tints sells for $1.50. Manufacturers are Teitel Laboratories, P. O. Box 123, Corona, N. Y.

**Film directory** A new edition of the *Victor Directory of 16mm. Film Sources* is to be issued shortly. In spite of the fact that only a few months have elapsed since the publication of the eighth edition of this well known book, it is said that an un-

[Continued on page 176]

## It's a dog's life!

[Continued from page 145]

the local game warden to fetch you a couple of dozen nice fat breeders from the game farm. They are pen raised and can't fly too far or too fast, for easier spotting and shooting. In the morning, you make a cover trap from a wire bicycle package carrier and place about eight quail under the trap. You allow the dogs to see the birds; then you back them up fifty yards and turn them loose.

Yowser! You sure know something this time, for the first brace of dogs makes a beeline for the potted birds, and you have the camera running, ready to pick up the point, from a dead run.

Well, of all the bad breaks—the dogs stop at the hidden cage and wag their merry tails and set up a series of undignified barks.

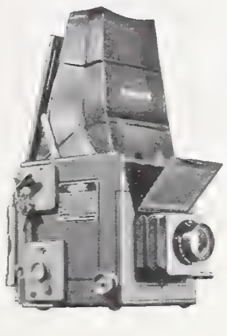
Somebody guesses that there is no scent—so you tie black thread to each bird's foot and lead him around for a nice quiet walk. Then you take a bird in each hand and whirl your arms around like a baseball pitcher winding up. You did it once before with pheasant, and it really puts the birds to sleep. Slipping their heads under their wings will make it work better, but you may snap a neck if you don't handle them with special care.

After you whirl the birds around about five times, you quickly slip them into heavy tufts of field cover. You place all the birds in a sort of circle, not over four yards in diameter, and back off to watch. In about two minutes, the quail snap out of their stupor, but they hug their hidden nests, thinking that you don't know where they are.

Now you try the dogs again, with the camera already focused on the "hot spot." Ah! This time you pull the "jack pot." The leading setter catches a whiff ten feet away from the birds and freezes as if he were hynotized. The big rangy pointer honors the setter's point in such a hurry that he is nearly bent in half and left standing on three legs. Now you can easily knock over two for the meat pot. The double retrieve is a "steal." How those dogs know how to divide up the fallen game and not both go after the same bird is something so fascinating that I forgot to ask about it.

Yes sir, shooting dog stories is a "snap" if you have imagination, patience and enough film—and what has a fellow got a camera for if he hasn't these three items? How long, you ask, did it take me to figure out this stuff? You got me, partner, I confess. I have been at it for fifteen years, and I still can't make 'em work every time.

GRAFLEX GETS IT



THERE'S a pleasant sense of reserve power about a Graflex. Maybe you don't need a shutter speed of 1/1000 often, but when the need does come you can meet it, with a Graflex. And capitalize on it.

Speed is only one of the Graflex's capabilities. It gives you right-side-up ground-glass focusing that eliminates guesswork either for distance or for composition. With the 2¼ x 3¼ Series B, illustrated here, you have a revolving back, the famous 5½" Kodak Anastigmat *f*/4.5 lens, 25 focal plane shutter speeds, and adaptability to plates, film packs, or sheet film.

Investigate the Graflex. Your Kodak dealer will be glad to show it.

*Graflex and Graphic cameras are made by the Folmer Graflex Corporation.*

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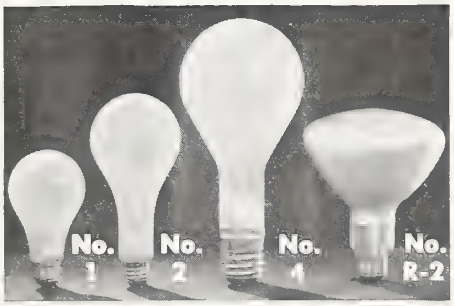

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"CHERRY BLOSSOM TIME"

**A Beautiful Color Movie of Washington Prior to the War**

Here's a soothing, exquisitely lovely color movie made of your Nation's Capital during Cherry Blossom time. It shows the famous Cherry Blossoms in their natural, glorious color, shots of President Roosevelt at the egg rolling on the White House lawn, shots of Vice President laying wreath on Unknown Soldier's Tomb and other famous events. Here's a movie that's historically famous as well as artistically perfect. Reserve yours, now.

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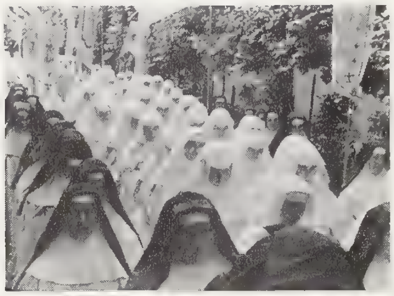
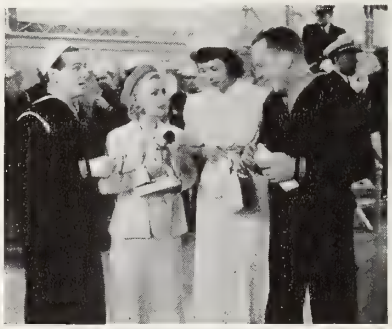
■ *Sahara*, 16mm. sound and silent and 8mm. silent, one reel, is an exotic motion picture travelog, released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. Here we journey to Fez, with its street fakirs, bazaars and native dancing. We hear the muezzin calling from the tower of the mosque. We travel over the burning desert sands to the welcome relief of an oasis. A sandstorm in action is a feature of this interesting film.



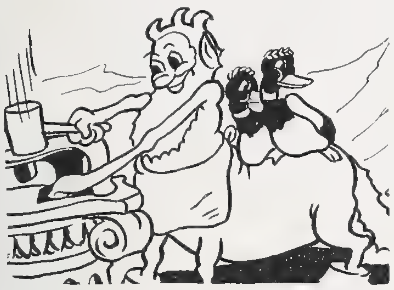
■ *Cloistered*, 16mm. sound on film, running time, seventy one minutes, is distributed by Nu-Art Films, Inc., 145 West 45th Street, New York City. This subject constitutes an authentic and impressive account of the entrance of a novice to a convent and of her spiritual experiences in successive stages up to the time of becoming a nun. It was filmed by special permission of Pope Pius XII, and it has the endorsement of ecclesiastical authorities of the Catholic Church.

■ *The Marines Have Landed*, one reel, 8mm. silent and 16mm. silent and sound, produced with the cooperation of the U. S. Marine Corps, follows a marine recruit from his induction, through the various stages of training, up to the work of the Marine parachute troops. The film is climaxed by full stage infantry, artillery and naval landing maneuvers. It is released by Official Films, 330 West 42nd Street, New York City.

■ *Suffer Little Children*, three reels, 16mm. sound and color, is a reverent portrayal of some of the representative examples of Christ's ministry, filmed in a natural environment, with authentic costumes. It is the third in a series of Biblical presentations, made in 16mm. Kodachrome, with recorded dialog and background music. These subjects are available from Astor Pictures Corporation, 130 West 46th Street, New York City.



■ *Swing It, Sailor*, 16mm. sound on film, running time, sixty five minutes, is a breezy action subject having to do with two sailors in the United States Navy. Husky Stone, the strong man of the pair, thinks that romance has come to him, a situation which meets with the disapproval of his "pal," Pete Kelly. How Husky finally loses the girl and signs up for four more years is told in a rousing style. The subject is distributed by Post Pictures Corporation, 723 Seventh Avenue, New York City.



■ *It's a Greek Life* is an entertaining 16mm. sound cartoon, in the new three color Technicolor process, one reel in length. In the story, the Greek god Mercury arouses the envy of a shoemaker who steals the famous winged sandals. His flying attempts, however, are so clumsy as to get him into all sorts of trouble. Matters are straightened out by a couple of clever ducks. The subject is one of a series of color and sound cartoons released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City.

■ *Way Down South,* 16mm. sound on film, running time, eighty minutes, is a realistic story of Louisiana in ante bellum days. The child singer, Bobby Breen, plays the part of a courageous lad who struggles to hold together the plantation inherited from his father. He sings melodious spirituals, supported by the Hall Johnson choir. The subject is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City.

## Next trip — Quebec

[Continued from page 146]

tain's foot to the water's edge. From the top can be seen the blue of the famed Laurentians and the Adirondacks, just south of the international boundary. Looking westward, we see the sparkle of water. Part of the great inland waterway, stretching from the Great Lakes, flows directly below us and on to the eastward, to be lost in the distance as it nears the end of its long journey to the sea. Kodachrome is very much in order, and on most days a haze filter can be omitted.

Your "cabby" will point out interesting landmarks, and you may find that a few closeups of his animated gestures will be a real asset to your story.

Montreal is famous for its churches. Notable among these are Notre Dame, modeled after Notre Dame in Paris, and St. James Cathedral, a reproduction on reduced scale of Rome's mighty St. Peter's. Montreal is the home, too, of the shrine where Brother André worked his miracles and where he died not long ago. Today, the dome of a great church rises on the northwest slope of Mount Royal, and it is a dominating landmark, visible for many miles.

Sharp contrasts are encountered in this ancient modern city. Along the harbor front stand monolithic grain elevators, loading the ocean liners which carry grain to Liverpool and other ports. The wharves are easily accessible and afford many interesting viewpoints, splendid opportunities for pleasing light and shade effects and shots of busy harbor life. Almost within a stone's throw is Bonsecours Market, where farmers bring their vegetables, fruit and *tabac Canadien* to be pinched, scrutinized and bargained for in time honored fashion by the thrifty citizenry. Here you will find a real "happy hunting ground" for human interest subjects.

The boat trip between Montreal and Quebec City is justly popular, giving as it does a splendid view of both shores of the river. The trip is not expensive, and the white cruise ships of Canada Steamship Lines afford every luxury. The motor highway follows the river. It provides an inviting movie prelude to shots of the pastoral beauty of the French Canadian countryside, which becomes more rugged and impressive as it approaches the Gulf.

High on its rampart girded heights is the Ancient Capital of New France—Quebec City. The fortifications still stand, and behind the city stretch the Plains of Abraham, where Wolfe and Montcalm waged the death struggle which replaced the French with the British flag and brought a hero's death to both. Their statues, framed against the fort, will make a good addition to your historical collection. Steep cobbled streets climb from the Lower to the Upper Town, and in some sections of the city there is barely room for two cars to pass.

Half an hour's drive from the city is Ste. Anne de Beaupré, a shrine which attracts pilgrims from all parts of the world. Crutches are piled high, to bear witness to the healings which the faithful have experienced at this sacred spot. On the way is Montmorency Falls, higher than Niagara, where excellent shots can be made from platforms overlooking the falls.

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Write for complete Contest Rules or see February MOVIE MAKERS, Page 92.

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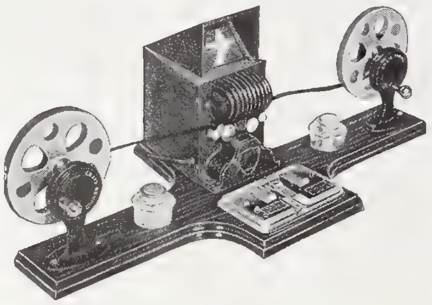

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As we travel down the river, our camera will record the passing vessels and, in sharp contrast, the small "chuggers," piled to their very edges with logs, en route to the pulp mill. With a little inland investigation on your part, you will have no difficulty in finding windmills and water wheels that still turn, oxen plodding before the plough and bread being baked in outdoor ovens. In the shade of the barns are the women folk, busy at hooked rugs or Murray Bay blankets. Here is color, color, color—new dyed wools, the green countryside, the blue of sky and river, sandy beaches, the gleam of drying fish nets.

No two movie makers will interpret all this in the same way. Some will want a series of short scenes of the various handicrafts. Others, because of the fascination of old world ways, may want to dramatize the whole story of weaving, starting with the flax plant, in the case of linen, or with the sheep which provide the wool that is woven into everything from hand towels to rugs. The carding, the dyeing, the spinning, the washing, the drying—all are here for your camera to record.

There will come a time, no doubt, when you will want to indicate your gratitude to your habitant friend for his trouble. I suggest that you take along a still camera and with it take a few snapshots of his family. Send him prints, after you get home, and you and your friends, if ever you go back to film again, will find him the very soul of cooperation! Many of these people have never seen a movie, have never heard a radio. The habitant still believes that the simple life is best. His interests are few and sincere; they center in his farm, his family and his God. When the Angelus rings in the village church, the habitant still kneels on the ground where he has been toiling, to thank the Bon Dieu for his blessings.

In sharp contrast to all this is the Manoir Richelieu, at Murray Bay, on the north shore of the St. Lawrence. The elite of two continents come to this superb resort for golfing, swimming, riding and all the other amenities of vacation life. The American colony, which is unusually large, was distinguished in earlier years by the presence of former President Taft, who spent many summers here.

A long shot of the Manoir from the water, taken as you approach Murray Bay, could precede views of its handsome entrance and spacious, terraced lawns. The shots will contrast sharply with the rural atmosphere of your earlier scenes. Perhaps you will linger here for a few days. If you do, you will naturally enjoy swimming in the pool, and there you will have ample opportunity to get some "bathing beauty" footage to add zest to your film.

If you are a follower of Izaak Walton, you have no doubt brought along a rod as well as a camera. From here to Tadoussac and on up the Saguenay River country is some of the finest trout and salmon fishing in the world. If you are lucky, you will get a real fishing sequence, to show your friends when you get home—a proof of your ability, not only with the camera but with the rod and line as well.

A most important accessory for backwoods filming is a supply of your favorite "bug juice"—citronella or some other protection against insect bites. It is a bit difficult to swat a mosquito and to keep your camera steady, all at the same time!

By all means, reserve a weekend for a cruise up the Saguenay. Where it joins the St. Lawrence Seaway stands Tadoussac, one of the earliest settlements on the continent, and today it is the summer haven of vacationists from both sides of the border. The Saguenay's deep black waters and towering cliffs have inspired awe in the breasts of travelers ever since the days of the early explorers, who thought it to be the long sought passage to the Indies. Climax of the trip is Cape Trinity and Cape Eternity, the former marked by a massive statue of the Blessed Virgin part way up its side. Rising sheer from the water to 1800 feet, the granite cliffs dwarf our cruise ship as it skirts the shore. They seem to be close enough to touch; but, even if you boast a good pitching arm, you will find, when you try to throw a pebble, that it falls far short.

Wherever you go in Quebec Province, you will find your good friend, Jean Baptiste, eager to prove his hospitality. He will enjoy your movie making fully as much as you. He will gladly demonstrate his simple farm machinery, in many cases built by himself or his parents with their own hands. He will proudly line up his large family to have their picture taken. He may even invite you in for some of that soul stirring, delicious French Canadian pea soup for which he is justly famous.

And you, with a good camera, an exposure meter and the blood of the true amateur movie maker in your veins, will expose far more film than you had planned—and not regret it a bit! In fact, you will not surprise us if you decide, when your holiday is over, to return again to old Quebec and to shoot another thousand feet. You might, if you enter the Canadian National Film Board contest!

# 16mm. MOVIES AS COURT EVIDENCE

WILLIAM W. WILSON, ACL

THE Illinois Appellate Court for the Second District recently handed down an opinion which is the first decision of a higher court in Illinois on the use of amateur movies as evidence in court.

The case was a suit for damages for personal injuries. The plaintiff claimed that he was severely injured in an automobile accident, due to the carelessness and negligence of the defendant, and the defendant, to controvert the seriousness of the injuries, offered a 16mm. moving picture in evidence. The moving pictures showed that the plaintiff could perform acts which he claimed he was unable to do, because of the injuries. The Appellate Court held that, if a proper foundation was laid for the introduction of the pictures, they could be used as evidence, and said that the same general rules applied to the use of moving pictures that applied to the use of still pictures in evidence.

It seems that the following things are necessary to be shown before the pictures can be introduced:

1. Qualification of the person taking the pictures.
2. Type and character of camera and that it is in first class working condition.
3. Type of film used.
4. That the photographer can see the subject all of the time the camera is in motion.
5. To whom the films were delivered for development, and that they were developed and returned to the photographer, and that the projection of the film upon the screen is a correct portrayal of the conditions and objects as the photographer saw them through the use of the naked eye at the time they were being photographed.
6. That there has been no cutting, erasing or tampering with the film.

In addition, the person who is in charge of the processing of the film must testify that the films were developed in the usual and customary manner, and that the films, when they were used in the trial, were in the same condition as they were when they were delivered back to the photographer.

In this case, the films were viewed by the Appellate Court on the appeal. The court in its opinion cites several cases from other States which have passed upon the admissibility of moving pictures, and those having access to the reports of the other States may be interested in consulting the following cases:

Boyarsky vs Zimmerman Corporation, 240 Appellate Division 361. (270 New York Supplement 134.)

Massachusetts Bonding Company vs. Worthy 9 S. W. 2nd, 388.

In the present case the Court also cites:

Wigmore on Evidence, 2nd Edition, Section 798; and another case of Heiman vs the Railroad Company, 21 Calif. App. 2nd, 311.

The Court in the decision states:

"That photographs may be admitted in evidence in the trial of cases, especially personal injury suits, will hardly be questioned. Moving pictures are but a series of single pictures, known to everybody. Each single picture may be properly received in evidence, and it is difficult to see any reason why moving pictures may not be admitted in evidence also. It is our conclusion that the proper foundation for the admission of the moving pictures in evidence was proven, and the Court properly admitted the same in evidence."

# A cine camera on the "night off"

[Continued from page 158]

film rehearsals. For details, call Miss Hunt at La Martinique. Iceland (the restaurant, not the country of Reykjavik) and La Conga both give the "green light" to amateur movies of their shows.

A quick side trip along famed "Swing Alley," 52nd Street, brings us to a highly popular pumphouse for native and visiting firemen alike—Leon & Eddie's. The humor is broad and the show always successful. Here, too, you may film and reload your camera to your heart's content.

The Beachcomber, in the Times Square area, fears that perhaps the publication of this article will bring a locust like swarm of movie makers and, consequently, will permit filming in its tropical atmosphere only on Tuesdays. Another spot near by which looks favorably on movie making is Jack Dempsey's Restaurant, and, unless he succeeds in enlisting in the armed forces, the Mauler himself will greet you at the door.

Swinging back momentarily to the hotels, we find the Taft Grill eager to cater to *aficionados* of the whirring shutter, but with some restrictions. That is, the coast is clear to film Vincent Lopez's orchestra there only on Monday evenings at dinner, from 8:30, and at weekday lunches from 2:00 o'clock on. The Blue Room of the Hotel Lincoln and the Edison's Green Room will let you take movies at all times.

Then, to the exquisite delight of many readers, the great news is that you may bring your camera to film Benny Goodman and the accompanying ice show in the Hotel New Yorker's Terrace Room.

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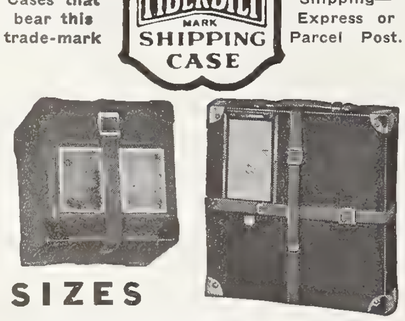

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Finally, a dip southward brings us to Greenwich Village and the famed night spot, Café Society. This mecca for lovers of the contemporary 3 B's (boogie woogie, barrelhouse and the blues) looks favorably upon customers with movie cameras in both this and its uptown site on 58th Street. As your foot keeps time to the songs of Hazel Scott and the renowned Golden Gate Quartet, you will long for a small portable direct sound recording unit. Jimmy Kelly's, in the Village, a very popular late spot, also permits movie making.

A number of "hot spots" look with varying degrees of disfavor on the movie camera. Billy Rose, the Mighty Mite of the entertainment world, although he cooperated gladly in letting people film his Aquacade at the World's Fair, regretfully but firmly turns "thumbs down" on movies in his Diamond Horseshoe. The elder generation cannot pick a better spot in which to relive the Nostalgic Nineties, but they must not try to capture any of it on film. Likewise, the 18 Club, presided over by the irrepressible Jack White, says "no" to movie makers, on the grounds that visiting celebrities don't mind being made fun of (the theme of the 18 Club), but they are dead set against anybody having such evidence preserved on a strip of cellulose acetate.

Some other "night spots," the Copacabana, Hurricane, Havana-Madrid, shake a collective head on movies for fear of distressing their customers, while the fabled Rainbow Room and Grill have their own photographers, and movies there are *verboten.* However, you are at liberty to film the superb view from the windows of this eyrie.

This listing leads up to a general discussion of etiquette in taking movies in night clubs. The single best rule to follow is to *be considerate* of others. The do's and don'ts may seem obvious, but observance of them may easily prevent an unpleasant episode. It is a good plan to be perfectly in the open about bringing your camera into one of the clubs which have given their consent. A word to the head waiter may even bring you a ringside table.

Once seated, it is the *urgent* request of all managements that you remain seated when you film. Don't, under any circumstances, try for an interesting camera viewpoint by standing on your chair! You can expect no special consideration simply because you want to take movies. Of course, it should be obvious that no bulky equipment should be brought along; leave your flood lights at home and forget, just this once, the ACL's insistence on a tripod. We'll understand; after all, you can rest your camera on the table.

The squawk about shooting the other customers is perfectly legitimate too; don't ask the waiter if that's the famous Tommy Asbestos across the floor, because, if it is, you will want to film him. Very likely, Mr. Asbestos doesn't want to be filmed, and the management doesn't want to inconvenience him. Mr. Z, seen at a ringside table with a companion other than Mrs. Z, might well make things difficult if he saw somebody aiming a camera in his direction. There are several recourses open to anybody who doesn't want his image imperishably recorded on your film, and they are all unpleasant. Hence, leave the customers alone and concentrate on filming the band and floor show.

Technically, you will be agreeably surprised at what a lot you can get under difficult light conditions, even with Kodachrome (Type A, of course). It is wise to take a fast lens (borrow or rent one, if necessary), and of course you can shoot at eight frames a second if the light is very poor. Don't bother with an exposure meter, for usually you cannot get close enough to the subject for an accurate reading, and spotlights fill only part of the meter's field. A one inch *f*/1.9 lens will capture most of what you want, and the sensitivity of Kodachrome to the colors, even in shadows, will delight you.

And now, the clop clop of the milk wagon is heard, for dawn is breaking and so is your correspondent. What a night it's been, but what a comfort those movies will be in our bomb shelters!

## Home town films

[Continued from page 147]

We may group the types of civic films into three main classifications—general, complete and impressionistic. To amplify, we might consider the general type to consist of a short summary of the main points of interest, the chief industries and conventional subjects, such as schools, churches and parks. The complete type would actually be a further development of the general category, in that it would give a visual resumé, in detail, of the same headings. The third, or impressionistic, film is a little more difficult to produce successfully, for its aim is to suggest the spirit of the city through cinematics rather than to present systematically its physical aspects. It is often possible to include material of this type, with its interesting viewpoints and symbolic shots, in the more conventional treatment.

A few scenario suggestions may more clearly identify these divisions. In the general script, we should probably start with a shot or two of a map, to locate our city clearly in its relationship to the country and State as a whole. Sequences of the town's most outstanding products and industries might then follow. At the conclusion of this material, a title could point out that other less known products are completely or partially manufactured in our city. After covering the industries, as the subject perhaps most familiar to the spectator, a title or a transition sequence could swing the accent to the civil and home life of the community. For an ending, turn to sequences of the children, their schooling and health facilities and conclude with the thought that these young people will one day be the town's future citizens.

The more complete film would show all these divisions in more thorough fashion, especially in that more factual data would be included in the title material, even to charts and graphs, to show the city's relative importance in the State or the nation.

In the impressionistic film, we should use a well chosen angle shot or a short series of shots, to symbolize the pictorial material in each of the sequences in the more complete film. For example, where the conventional film might include a factory sequence, complete with titles, followed by a scene of a freight siding, a long shot of lines of freight cars ready for transit and then a view of freight trains en route, our impressionistic film would only suggest the same subjects. It might start with a shot of the factory name, followed by a series of three or four short shots of the factory's product. This section would conclude with a montage sequence of closeups of car wheels, puffing engines and moving freight cars.

The titling of a civic film is extremely important, in that factual material must be selected carefully. It must be remembered that too many exact figures are confusing and that the audience will not remember them. It is best to keep such figures in round numbers or to show them in picture or symbolic form.

The editing must be clean cut and compact. The subject is big and complicated, and excessively long scenes will not only cause the picture to drag, but they also will waste footage that will be needed for other shots. Let us keep in mind that, in our picture, we are taking a total stranger on a tour of our city. Some things he will find interesting enough to observe at some length; to other things he will give only a passing glance. We can adapt our editing to this attitude and yet at the same time emphasize the things in our city that we believe to be most important.

## A plan for surgical filming

[Continued from page 162]

pital, the operator removes wedges and folds the whole structure down on the base, making a bundle, eight feet long by three feet wide by two feet thick. This unit, covered with a canvas carrying case, can be transported in a station wagon or on a trailer. The dolly can be folded in fifteen minutes, and the total weight is 150 pounds.

When filming, the movie maker sits on an adjustable seat on top of the dolly, where he can easily control the camera. He can see exactly what he is filming. The danger that any object might fall and strike the patient or the surgeon, who are directly beneath the camera, is overcome by a large plate glass window, through which all pictures are made and which is surrounded by a metal flange to which a draping sterile sheet is tied. This sheet is held extended for two feet on either side of the dolly, and it is cut to fit around the window with a drawstring. It reaches from the top of the dolly, along the underside, to the floor, thus protecting the patient from contamination.

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which are mounted within the reach of the filmer. All receptacles and plugs are polarized, and the whole dolly is grounded. A single main electric cable, leading from the base of the dolly to the nearest floor plug, does away with the necessity of numerous wires.

When the camera is placed on the dolly, it has an unobstructed view of the operative field. The camera is movable, and it may be set in any desired position. Its field of vision may be adjusted by the use of different lenses; the wide angle lens includes the whole table and the surgeons, the four inch lens includes a field of approximately eight by ten inches.

In using Kodachrome Type A film, one must take great care to secure proper lighting. I have found that nearly all the standard operating room lights give an improper color rendition with this film. We have settled upon the following combination, which gives uniformly good results.

For illuminating a large field, we use four No. 2 flood bulbs in Kodaflectors; for closeups in deep abdominal or thoracic cavities, we use one or two Castle No. 40 Super Standard Spotlights. This set of lights is used in various combinations, as conditions demand. The Castle lights have the same color correction as do flood bulbs. All daylight must be excluded from the room, if we are to prevent the distressing bluish tinge which daylight gives to Kodachrome Type A. Middlesex General Hospital, where the majority of our work is done, has fitted its three operating rooms with lighttight shades. In other hospitals, we cover all windows carefully.

As focus is so important, we use a camera that is equipped with a reflex finder direct view image magnifier (Ciné-Kodak Special). This device enables us to look through the lens that we want to use, with that lens in filming position; thus, we are assured of the correct field of vision and accurate focusing.

In filming operations, it is unwise to estimate exposure by using charts based upon the number of lights and their distances from the subject. Too many variable factors are present. The amount of light that is obtained from a theoretically standard voltage line will be found to vary enough to ruin important pictures. The reflecting power of the subject being filmed also varies. The reading taken before the operation starts will be entirely different from that obtained from structures deep in the abdominal cavity. Accordingly, we use a good exposure meter and make frequent readings, the meter being held by an assistant in sterile gown and gloves.

We have, under construction, at our laboratory, an exposure control which will be automatic and which will be attached directly to the camera. When it is in use, this control will give the correct exposure and will set the camera.

In filming minor surgical procedures and most office treatments, we do not use the dolly, but simply set the camera on an ordinary tripod with a non skid triangle base. Our lights then are arranged on a single stand with adjustable arm brackets.

To those wishing to make surgical movies who may not have available such extensive equipment as we use, I suggest an arrangement of four flood bulbs in Kodaflectors, mounted on a single heavy tripod, the heavier the better.

These lights should be adjusted before the operation starts. I should advise against attempting to move a set of lamps which is standing on the floor during the operation. The camera can be placed on a stepladder if nothing better is available, but it should *not* be placed behind the surgeon. The welfare of the patient is of much greater importance than any picture that you could make. Place the stepladder behind the anesthetist and shoot over her head.

Check your exposure whenever there is a change of reflecting surface, as indicated. Exclude all daylight if you are using color film.

Above all, don't jeopardize the patient's life, by interfering in any way with the operating crew.

## The clinic

[Continued from page 161]

the particular camera to be used. A hole should be bored to allow the tripod screw to reach the camera, and an opening may be needed to allow one to grip the wheel that turns the tripod screw. If more than one camera is to be used on one tripod, separate adapters may be made, since the adapters need not be fastened to the tripod top and hence are easily removable.

**Paraffin title stunt** For a title that is symbolic of the coming of spring, here is a "stunt" that involved nothing more than a small amount of ordinary paraffin. Title letters may be cut out of, or may be formed from, household paraffin. Hold the letters against a *slightly* warm piece of glass until they stick.

In this system, the white letters represent snow or ice. The glass holding the letters is fastened upright in filming position; after sufficient film has been exposed, a hot plate or other type of heating element is brought into position beneath the lower edge of the glass. This heated object will cause the letters to melt and to run down, leaving clear glass, which would reveal a still picture of spring or summer that had been put in position before the camera was started. Since it may take a few moments for the paraffin to melt and run, it is advisable to operate the camera at half speed, to increase the rate of action and also to avoid using too much film. If you have not tried this "stunt" before, you might rehearse it first without shooting it.

## Synchronizing sound and scene

We are always glad when an article in this magazine stirs up discussion among our readers, and we only regret that we do not have space to publish all the debates and ideas that are brought forth. A letter from W. W. Vincent, jr., ACL, however, inspired by the article, *Special Projection Aids,* in February, 1942, Movie Makers, is so complete that we reproduce it herewith.

Mr. Vincent begins, "It seems to me that we often go out of our way to make a thing complicated and hard to do. I have synchronized music successfully from a record with a projector, by using a device which was made with paper and scissors in twenty minutes. These are the steps that I follow:

1. Most turntables run, or should run, at a speed of 80 R.P.M.
2. Therefore, the turntable turns 1 1/3 times a second.
3. 1 1/3 is to 16 as 1 is to 12.
4. Therefore, the stroboscopic disc should have 12 dark segments, evenly spaced. I made such a disc.
5. I placed it on the turntable and turned out all the lights in the room except the projector lamp. The intermittent light from the projector gate, reflecting back from the screen, walls and so forth, should make the segments appear to stand still when the turntable and projector are synchronized.

"I went through the foregoing procedure and was extremely puzzled for a moment when it did not work. Then the reason dawned on me. My projector is a Bell & Howell, and the shutter opens three times for each frame. With this fact in mind, I multiplied the number of segments by three, which gave me thirty six segments, and the scheme worked like a charm. It has the advantage of enabling you absolutely to synchronize the two machines, regardless of the speed of the turntable.

"For example, I have found that, when you are cutting a record, it turns more slowly than when you are playing it back; yet, by this system, I am able to synchronize the two machines in either case, and slight differences in speed do not matter.

"While you may make but one stroboscopic disc and place it over each record as you use it, a better plan is to glue a separate disc to each record. These discs can be made quickly in several different ways.

1. Get a commercial printer to print a quantity.
2. Mark out one disc and, instead of making segments, punch holes in it with a paper punch. Use this disc as a pattern to mark out others and punch holes in the duplicates. The black surface of the record which shows through the holes in the white paper serves as well as segments and leaves the center clear, to accommodate any written identification of the record.
3. Make a disc and then photograph it with a still camera. From the negative, you can make prints whenever they are needed.

"I use the second method myself.

"The only drawbacks to this whole scheme are:

1. All lights must be off except that of the projector, which must be operating.
2. It is difficult to see the discs until your eyes get used to the dim light. But, by placing the turntables ahead of the projector so that the beam of light passes over them, you will have sufficient illumination.

"I have also tried a variation of this idea, by using two sets of holes or segments on one card, one set of thirty five and one of thirty seven. When the projector is synchronized with the record, the holes appear to go slowly in opposite directions. Any change in projector speed will make them appear to go in the same direction. I have not made up my mind which method is the better, but I have a hunch that the moving holes are easier to see in a dim light than are those that are stationary."

## Lettering for your titles

[Continued from page 153]

spacing of the letters in example B has been adjusted to suit the proportions of the characters. You will see that less space has been allowed for the I, whereas more space has been allowed between the M and the O.

Practice lettering several words and see for yourself. You will soon get the "feel" of a well composed, well spaced word. Watch the spacing between words, the relation of complete lines to each other and, finally, the relation of lines to the whole space. Leave enough space between each word to make reading easy—not too much, or the reader will tire his eyes, by jumping from one word to the other, nor too close lest the words run into each other. Always leave enough free space around your title lettering on which the eye can rest.

Now to start work on the title. Make several rough sketches, like those shown at the right on page 153.

We shall decide upon sketch 3 as the layout for the title. It contains the best elements of spacing and design. Following your rough sketch, rule guidelines with your pencil, for the height of your

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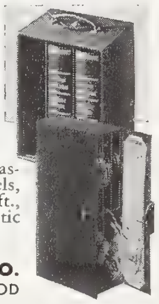

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lettering. Next, mark off the spacing for the width of each line. Then, still with your pencil, "rough in" the lettering, watching carefully the various characters of the letters themselves and of the spacing which they create. If you are not satisfied the first time, try again. You can easily erase the pencil lines with a gum eraser. When you have penciled in the letters as you want them, you are ready for the inking. Using a square end lettering pen, you can easily approximate the character of Lydian with one stroke. When your lettering has completely dried, erase the pencil lines, and you are finished.

If you use one of the small titlers, it is best to letter your titles in large size and to reduce them by means of photography or photostats, to fit your titler. This process will help to hide imperfections in the letters.

The result will be a title well composed and easily read. A title is as individual as your handwriting and as personal as your prized movie shots.

## Easter at home

[Continued from page 155]

Title. *And so the day passes . . .*

38. *Medium shot.* Mother is seated on the couch between the boys, reading a bedtime story.

39. *Closeup.* Empty baskets are at the boys' sides.

40. *Closeup.* The younger lad hugs a bunny as he listens to the story.

41. *Closeup.* The book that Mother is reading.

42. *Semi closeup.* The older boy nudges his brother, saying:

Title. *"Wake up! Donald Duck is catching up to Peter Rabbit!"*

43. *Closeup.* The younger boy gradually opens his eyes as his brother's hand shakes him. He speaks, saying:

Title. *"Who cares!"*

44. *Semi closeup.* Mother ends the story. She puts the book down on a table and puts her arm around the children, saying:

Title. *"And so to bed . . ."*

45. *Closeup.* The older boy stretches.

46. *Medium shot.* The children go slowly up the stairs to bed.

47. *Closeup.* The older boy in bed, fast asleep.

48. *Closeup.* The younger boy in bed, also fast asleep, is holding his Easter bunny close to him. *Fade out.*

This script can be adapted to fit your family. A girl can be substituted for one of the boys. And, if Grandmother is visiting, by all means include her in as many scenes as possible. If you are pressed for time, shoot the church scenes on Easter Sunday. The sequences in the home can be staged later.

## STATEMENT FROM DIRECTOR OF CENSORSHIP

AMATEUR photographers were reminded recently by Byron Price, Director of Censorship, that they have an important part in keeping vital information from the enemy.

"The Government has no intention of discouraging picture taking," Mr. Price said, "but there are many good photographic subjects besides fortifications, airports, troop transports and equipment of the armed forces.

"Even the private circulation of many such pictures domestically can do harm, and of course no military pictures can be permitted to leave the country unless they have been made under Government supervision. When a photograph or a film is stopped by censors at the border it is wasted, and in these days, especially, waste is unwise.

"Camera clubs have expressed a desire to cooperate in avoiding the taking of photographs of a military nature. Their patriotic understanding is highly commendable.

"Detailed information about the handling of all types of films by international mail, freight, or express is being prepared and will be made public soon.

"The Office of Censorship has received many inquiries as to why newspapers, magazines and newsreels present pictures of such scenes as army camps, warships and plants where war supplies are being made.

"I believe there is little real cause for apprehension. These pictures normally have been approved in advance by the Government for publication in order to show the American people what the armed services are doing and what American factories are producing. They have been closely inspected to make certain that they contain no details which the enemy might like to see. Editors voluntarily are making a careful check on the photographs they use.

"It must be remembered also that until the Japanese attack on Pearl Harbor last December 7, there were no limitations on the mailing of pictures to foreign countries. It would be futile to ask American editors not to print photographs which could have been taken before that time, for the enemy unquestionably has the information."

### BETTER TAKE MORE

**We often see travel films in which are two shots of New York, one of Chicago, one of Denver and then suddenly one of California. These flashes make poor continuity. Make at least six or seven well chosen shots at each place that you film and, if possible, get a few transition shots of trains or cars, to bridge the gaps of geography and time.**

## Practical films

[Continued from page 163]

theatrical distribution in both Americas, while the Office of Inter-American Affairs takes care of the non theatrical circulation in South America.

### "Here is Tomorrow"

Under this title, the first sound film about the consumer cooperatives of America had its premier showing in Washington, D. C., on January 6. This record film tells how two million citizens have gone into business for themselves and have solved their economic problems without government or other outside aid. Ordinary consumers have built their own stores, service stations, farm supply depots, warehouses, insurance companies, hatcheries, factories, refineries and oil wells. The Cooperative League of the USA sponsored the movie, produced by Herbert Kerkow and Willard Van Dyke of Documentary Film Productions. Roger Barlow was chief cameraman, David Forrest was script writer and Irving Lerner was film editor.

### News From Bailey

A new bulletin of films for national defense is announced for free distribution by Bailey Film Service of Hollywood, Calif. These movies show how government, industry and the private citizen cooperate in the advancement of America. The sixteen films are grouped under four heads: *Government and Leaders, Industry and Production, Planes and Ships* and *John Doe, Citizen.*

Bailey also reports that it is now offering for purchase or rental by educational groups a Kodachrome film of modern Russia, stressing the many differences between Czarist Russia and the U.S.S.R. of today.

### Painless Geometry

Made for Dr. Frederic Thrasher's cinema course at New York University is *Community Patterns of Geometry,* a 300 foot color film, pointing out the many geometric shapes that are found in our everyday life. The geometry class of the Darien (Conn.) Senior High School presented the movie, supervised by Arthur S. Bibbins. In a simple and clear cut manner, the movie first shows a closeup of a geometric shape, followed by an example of its use.

### Defense Housing

The erection of 977 houses in the incredibly short time of sixty five days is the subject of the 2200 foot sound film, *A City Rises Overnight,* made by the Photo Art Company, of Trenton, N. J., for The Homasote Corporation of the same city. The Mare Island shipyards, near Vallejo, Calif., were awarded large government contracts, and there arose an immediate need for greatly increased housing facilities. Here, the Homasote Corporation moved in with its scheme for "precision built houses," prefabricated by an assembly line technique. The incredible day by day progress of these houses is fascinating to watch. Bill North did the camera work and the Film & Sound Company, of San Francisco, made the sound track. Vaux Wilson, vicepresident and treasurer of Homasote Corporation, wrote the script, while John E. Kahle, jr., of the same company, edited the film. Mr. Kahle is also handling the distribution of the movie.

## Amateur clubs

[Continued from page 159]

Morris Baker, ACL; *Western Interlude,* by Arthur Elliott, ACL. All films were presented with narrative and music on the double turntable.

**In Milwaukee** Feature attraction at a late meeting of the Amateur Movie Society of Milwaukee was the screening of *Linda,* Ten Best award winning family film in 1941, produced by Richard Fuller, ACL, of that city. The club had Mr. and Mrs. Fuller as its guests at the meeting. Other items on A.M.S. programs have included *Title Making the Victor Way,* a discussion by Elmer Mohaupt; *Lap Dissolves with the Magazine 8,* by Joe Friedman; *Making a Wide Angle Viewer,* by Elmer Klug; *What the Future holds for the Amateur Movie Maker,* by Carl Forbes. New officers for 1942 have been announced as follows: Eugene H. Millmann, ACL, president; Don Schaber, first vicepresident; Mr. Klug, second vicepresident; Mrs. William Rheingans, secretary; Robert E. Lees, treasurer.

**Brooklyn show** The Brooklyn Amateur Cine Club, ACL, with headquarters at the Hotel Bossert, announces its annual screening of outstanding amateur films, to be held in the St. Felix Theatre, on April 10. Tickets may be obtained from Martin Sternberg, 159 Tompkins Avenue, Brooklyn, N. Y., at fifty five cents each, including tax. There will be no standing room allowed.

**San Francisco set** Meeting in their now permanent headquarters in the Women's City Club, members of the Cinema Club of San Francisco gathered recently for an interesting and varied program of film fare. *Campfire Girls,* a 16mm. Kodachrome sound on film production by F. W. Macondray, was featured on the club's screen, followed by

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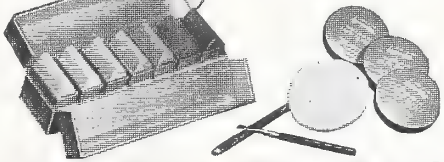

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*Virginia City Excursion* and *Snow Bunnies*, by Lawrence J. Duggan, ACL, and *Livermore Rodeo*, by A. H. Kleyn. At an earlier meeting, the Cinema Club members saw the four award winning films in the recent annual contest of the neighboring Westwood Movie Club, headed by Henry Swanson's comedy, *Wedded Blisters*.

### Trenton sees H. P. M. winner

Gathering in the city's Hotel Hildebrecht for their Sixth Annual Dinner, members and guests of the Trenton Movie Makers saw, as the feature attraction on a gala program, *Hail, British Columbia!*, Maxim Award winner in 1941. Leo J. Heffernan, ACL, the producer, and Mrs. Heffernan were guests of honor of the club. Rounding out the program, all of which was presented with musical accompaniment, were two members' films—*In The Springtime*, by R. James Foster, ACL, and *Sun and Fun*, by Charles R. Dobbins, ACL. Committee chairmen for the dinner included George W. Guthrie, ACL, reception and printing; Stephen C. Kovacs, program and decorations; Harold E. Cranmer, tickets and finance; Dean H. Ashton, ACL, publicity; Mr. Foster, arrangements; Roger R. Bell, prizes; J. George Cole, ACL, entertainment; Jules Y. Shein, ACL, *ex officio*. Dr. L. Samuel Sica presided.

### Pittsburgh paper

*Screen Reflections*, a club news bulletin, and new officers for 1942 have been announced recently by the Pittsburgh Amateur Cinema Club, ACL, according to Mrs. Hilda Evans, corresponding secretary. Members of the board are E. M. Cavitt, president; Barney Rogan, vicepresident; Rose Goldman, secretary treasurer, and Mrs. Evans. Recent meeting activities of this Pittsburgh group have included a cine quiz, a discussion by Ross M. Gridley, ACL, *Picture Composition for the Amateur*, illustrated with colored slides, and a club bowling party.

## News of the industry

[Continued from page 164]

usual demand has made this new version necessary. This booklet offers an easy method of locating a film dealing with any particular subject, and it is valuable to individuals, institutions, government departments and similar users of silent and sound pictures. It may be obtained from the Victor Animatograph Corporation, Davenport, Iowa, at fifty cents a copy.

### Castle war film

Claimed to be the first 8mm. and 16mm. movies which show Americans in actual battle action against the Japanese, a timely new film, *U. S. Navy Blasts Marshall Islands!*, is currently released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. This exciting subject shows real war action and will be eagerly sought because of its presentation of the kind of retaliation shown in offense. Preparations for the assault on the Marshall Islands are shown as the fleet sails toward this battle in the Pacific. An enemy cruiser and aircraft carrier are seen being hit and sinking in breath taking shots of aerial combat. This exciting film is available in 8mm. silent and 16mm. silent and sound in regular Castle lengths and prices.

### DuPont moves

According to a notice recently received, it is announced that the executive and sales offices of the photographic branch of the DuPont company are to be located in Wilmington, Del. All communications may be addressed, therefore, to E. I. DuPont de Nemours & Company, Photo Products Department, in Wilmington.

### Mansfield trial offer

The Mansfield Phototints, well known for tinting black and white movie films and 35mm. slides, are now available in a special introductory trial size. This kit includes six trial capsules in blue, brown, green, purple, red and yellow, and it may be had for twenty five cents from Mansfield Photo Research Laboratory, 701 South La Salle Street, Chicago.

### Flektrol Polaroid filters

A new and highly efficient type of polarizing filter has been made available by the Pioneer Scientific Corporation, Empire State Building, New York City. These filters are made of Polaroid and will be available in three types. The first, or Type H-A, offers the highest photographic and polarization quality that it is possible to obtain. The medium is free from color distortion and is mounted between precision glass surfaces for the finest results. The Type H-B filters are identical with Type H-A except that the ultimate standard of precision in grinding the glass surface is not maintained. The Type J filters are for use with black and white films only. The new Flektrol filters are available in many different sizes and in mounts for use on movie and still cameras.

### Agfa work prints

A new item of laboratory service, which will be of great value to the increasing need for efficiency in editing procedure, is offered by the New York City laboratory of Agfa Ansco, 245 West 55th Street. The new service will be known as "Work Print" and will consist of reversal duplicates made from 16mm. reversal black and white or color originals. This work print is then used for editing, at the conclusion of which the original film may be cut to match. Because picture projection quality is not paramount on work prints, the emulsion used is other than regular duplicating stock. The work print is identified by a thin, diagonal hairline across each frame. The cost is $2.50 a hundred feet, including excise tax.

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Regular duplicates are made in this laboratory with a separate light control for each scene, to get best results. This light control is effected automatically by a notch in the edge of the film at the beginning of each scene. These notches do not interfere with projection; but, for those who wish to have duplicates of their originals without notching, there is a "One Light Duplicate" service available. The cost is $3.48 a hundred feet, including excise tax.

### Commonwealth rents

Because of the receipt of so many requests from home movie showers, schools, dealers and other film users, a new sound on film rental library has been installed by Commonwealth Pictures, 729 Seventh Avenue, New York City. Heretofore, the film subjects featured by this firm were for outright sale only. The new rental library includes many entertainment, educational and religious subjects. Commonwealth's first library catalog has just been issued and will be sent on request.

### Autopositive

A new enlarging paper, which operates on the same principle as does reversal film, has been made available by the Eastman Kodak Company, Rochester, N. Y. It is offered for making direct positives, by enlargement or by contact printing, from still Kodachrome or black and white positive transparencies. Thus, it may be used to obtain direct black and white prints from movie frame originals, if desired. Kodak Autopositive paper can easily be processed according to directions furnished, using Kodak chemicals. A package of one dozen sheets in the five by seven inch size sells at forty two cents.

# CLASSIFIED ADVERTISING

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word Minimum Charge $2

■ **Words in capitals, except first word and name, 5 cents extra.**

## EQUIPMENT FOR SALE

■ BASS SAYS: We deliver the goods. New or used equipment in abundance at prices to suit your purse. USED CAMERAS: 8mm. Keystone, *f*/3.5 lens and case, $21.50; 8mm. Keystone, *f*/2.7 lens and case, $25.50; 8mm. Cine-Kodak, *f*/3.5 lens, $23.50; 8mm. Revere Double 8, Bausch & Lomb *f*/3 lens, $34.50; 16mm. B. & H. Model 75, Cooke *f*/3.5 lens, $34.50; 16mm. B. & H. 70A, *f*/3.5 Cooke, $44.50; 16mm. B. & H. Model 121, Cooke *f*/2.7 lens, $57.50; 16mm. B. & H. Model 121 Magazine, 1" *f*/1.8 focusing, $77.50; 16mm. B. & H. 70DA, 1" *f*/1.8 Cooke, 20mm. *f*/3.5 Cooke and 3" *f*/4 Wollensak, case, $235.00; 16mm. B. & H. Automaster, 1" *f*/2 Xenon, 2" *f*/2.8 Acura, 15mm. *f*/2.7 wide angle, case, $272.50; 16mm. Victor, 1" *f*/2.7, $47.50; 16mm. Victor 3, 1" Cooke focusing mount, 1" *f*/1.5 Wollensak, 3" *f*/4 Wollensak, turret model, $125.00; 16mm. Simplex Magazine, Kodak *f*/1.9 focusing mount, $62.50; 16mm. Cine-Kodak B, *f*/1.9 focusing mount, $47.50; 16mm. Cine-Kodak Magazine, *f*/1.9 focusing, $87.50; 16mm. Movikon, Sonnar *f*/1.4, coupled range finder, case, $295.00. RARE CINE LENSES: 50mm. Meyer Plasmat *f*/2.7, focusing C mount, $63.50; 25mm. Plasmat *f*/1.5, C mount, $67.50; 4¼" Meyer Trioplan *f*/2.8, focusing C mount, $85.00; 50mm. Meyer Plasmat *f*/1.5, focusing C mount, $87.50; 3¾" Cooke *f*/3.3, focusing C mount, $87.50; 6" Cooke Tele, *f*/4.5, focusing C mount, $92.50; 6" Meyer Tele-Megor *f*/4, focusing C mount, $95.00. USED PROJECTORS: 16mm. B. & H. 57A, 400 watt lamp and case, $50.00; 16mm. B. & H. 57GG, 375 watt 75 volt lamp, 800 ft. capacity, case, $68.50; 16mm. B. & H. Auditorium, 1200 watt, 1600 ft. capacity, 2" *f*/1.6 lens and case, $285.00. USED SOUND PROJECTORS: 16mm. RCA PG-70, 750 watt, 10 watt output, $225.00; 16mm. Victor Animatophone 33, 750 watt lamp, 10 watt output, 1600 ft. speaker and case, $217.50. Limited number: Discontinued new model Craig Jr. 16mm. animated Editor, Splicer and Rewind, regularly $31.50; our price $23.65. Send for latest revised complete price list of Cine Apparatus just out. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ MODEL 22 Victor 16mm. projector, like new, 750 watt, 1600 ft. capacity, fast rewind, reverse, stills, $125.00. R. H. HERRON, 16516 Ward Ave., Detroit, Mich.

■ E. M. BERNDT AURICON 16mm. Sound on Film Recorder, with noise reduction circuit. List price, $695.00. Display Model, $495.00, less microphone. If there is anything you can't obtain elsewhere, write us. BYRON'S, Inc., 625—15th St., N. W., Washington, D. C.

■ FULL LIST PRICE ALLOWED FOR YOUR MODEL 20 Cine-Kodak on Magazine Cine-Kodak Eight; for your Model 20 or 25 Cine-Kodak on Perfex Magazine Eight; for your Revere *f*/3.5 on Revere Turret; for your Model 50 Kodascope on Revere projector; for your A8 Keystone on Bell & Howell or Ampro projector; for your Magazine Cine-Kodak Eight, your 8mm. Revere or 8mm. Bell & Howell on Bolex camera. CAMERAS AS NEW: Bell & Howell 70-D, bronze finish, *f*/1.5 lens, $175.00; 16mm. Bolex, *f*/1.4 Hektor lens, $275.00; Bell & Howell 70, with attached turret, bronze finish, *f*/1.8 Cooke, $95.00; 8mm. Bolex, *f*/1.9 lens, $195.00; 8mm. Bolex, *f*/1.5 lens, $275.00. Telephoto lens for Model 20 or 25 Cine-Kodak, only $22.50. Write for liberal allowances for your present equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

■ SLIGHTLY used Auricon 16mm. sound film recording camera and amplifier, new model. Complete, $675.00. MARSH CINESOUND, Inc., 17 W. 60th St., New York, N. Y.

■ VICTOR 16mm. Sound on Film Projector, good condition, $150.00. Also Simplex Magazine loading 16mm. camera, *f*/3.5 lens, $40.00. DORIS WEBER, Webster, New York.

Printed by WNU, N. Y., in the U. S. A.

■ LIKE new: Filmo, spider turret, focusing 1" *f*/3.5, 1" *f*/1.5, 4" *f*/4, $185.00; Filmo 70A, *f*/3.5, $33.00; Victor 3, *f*/2.9, $49.50; Filmo Mag. 121, *f*/3.5, $45.00; *f*/1.5, $70.50; Mag. Cine-Kodak & case, $79.50; Stewart-Warner 16mm., *f*/3.5, case, $13.50; Keystone 16mm. Model A, *f*/3.5, case, $14.50; Filmo 8 Sportster, *f*/2.5, $51.00; Filmo 8 Turret, Windback, f/2.5, 1" *f*/2.9, focusing model, $115.00; Revere 88, *f*/2.5, $38.50; Perfex Turret, *f*/2.5, $47.50; Keystone proj., 500 watt, *f*/2.5, $39.50; A 81, 750 watt, *f*/1.6, $57.50; Kodascope B Automatic, 300 watt, 1" & ½" lens, case, $47.50; DeVry 16mm. proj., 300 watt, case, $24.50; Kodascope C, 100 watt, $11.50; Revere 88, 500 watt, de luxe & case, $79.50; Kodascope 8 Model 20, $19.50; 8 & 16mm. lenses; or will trade for 35mm. motion picture equipment. CAMERA MART, 70 WEST 45th ST., N. Y. C.

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**of**

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**MOVIE MAKERS**

**420 Lexington Avenue**
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■ 16MM ZEISS Movikon, Sonnar *f*/1.4, like new, $275.00; 16mm. Bell & Howell Autoload Master, turret, *f*/2.7 lens, like new, $159.50; brand new 16mm. Victor 4 with like new Kodak *f*/1.9 lens, $104.50; 16mm. Bell & Howell 70E with *f*/3.5 Cooke, excellent, $49.50; 16mm. Magazine Kodak with *f*/1.9 lens, like new, $79.50; AURICON SOUND ON FILM RECORDER, like new, $625.00; 8mm. Kodascope 33, 500 watt, like new, $39.00; 8mm. Revere 88 camera, *f*/3.5 lens, like new, $29.50; 16mm. Bolex, Eastman *f*/1.9 lens, like new, $197.50; 8mm. Bolex, with *f*/1.9 lens, like new, $199.50; 16mm. Keystone A 7 with *f*/2.7 lens, like new, $34.50; CAMART PROFESSIONAL TRIPOD, regularly $85.00, equal to new, $64.50; 2" Eastman *f*/1.6 telephoto lens, like new, $69.50. SALE OF FILM FROM OUR RENTAL LIBRARY, 8mm. complete edition, $3.75; 16mm. complete edition, $6.00; 16mm. sound de luxe, $12.00. Most Castle, Official and Fireside subjects available; limited quantity; condition of all these films is perfect. Complete stock of 8 and 16mm. movie cameras, projectors, lenses and accessories. Many bargains in sound projectors. Write for new bargain list. HABER & FINK, INC., 12 Warren St., New York City, BArclay 7-1230.

■ HOLMES 16mm. sound proj., type 12, mechanically as new, cases shop worn, $315.00. Like new Eastman E, *f*/1.9 camera, $55.00. FRANKLIN DAVIS, Ocilla, Georgia.

■ FOR SALE: Eastman Cine Special, *f*/1.9 lens, extra magazine, carrying case. Very little used. Price $325.00. Write L. J. FRANKEL, P. O. Box 1195, Charleston, W. Va.

## FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND, silent films exchanged, rented, bought; 8 & 16mm.; always bargains. Get on our list. FRANK LANE, 80 Boylston, Boston, Mass.

■ 8MM. FILMS! Castle releases. 50 ft. 180 ft. New prints. Good used prints. Sales. Exchanges. Trade-ins. RIEDEL FILMS, Dept. MM-442, 2221 W. 67th St., Cleveland, Ohio.

## FILMS FOR RENTAL OR SALE

■ MONEY maker! "The World's Greatest Passion Play." 16mm. and 35mm. sound or silent. Purchase or rent everywhere. Superior to Oberammergau play. Write HEMENWAY FILM CO., 33-B Melrose St., Boston, Mass.

■ 8MM-16MM. Sound and silent films, projectors and cameras; bought, sold and exchanged. Trades and terms accepted. Free bargain bulletin. ZENITH, 308 W. 44th St., New York.

■ BARGAINS: Used 16mm. sound films for outright sale. $4.00 per reel and up. MAJESTIC 16MM PICTURES, 1611 Davenport, Omaha, Nebr.

■ 16MM. SOUND—silent films. Bought, sold, exchanged. Castle. Official latest releases in stock. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y

■ 8-16mm. FILMS bought, sold, exchanged. Silent-sound odd reels, $1.50. Catalog, sample film, 10c. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

■ RELIGIOUS films. Close out. SOF. Write for list. ADVANCE MOVIE SERVICE, 568 E. N. Broadway, Columbus, Ohio.

■ CASTLE films. 8mm. and 16mm. New and good used films, bargains. MALENA CO., 616 Market St., Philadelphia, Pa.

## TRADING OFFERS

■ WANTED: REVOLVERS, TARGET PISTOLS, SHOTGUNS, RIFLES, BINOCULARS. We make liberal allowances for firearms and binoculars to apply toward the purchase of 16mm and 8mm. movie equipment, still cameras, enlargers, and photographic equipment of all kinds. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

## MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ EDITOLA—for double system 16mm. Separate heads for sound and picture. Shows picture and reproduces sound. Particulars. EDITOLA, 894 Woodland Ave., Oradell, N. J.

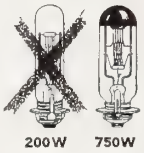
# A NEW SERVICE
# FOR *Filmo* OWNERS

CHANCES are you need movie equipment now, more than ever before. Yet your dealer may not be able to deliver, immediately, the new model you prefer.

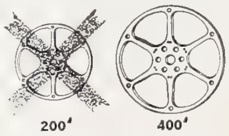
If that's your predicament, you're fortunate if you own a Bell & Howell Camera or Projector. For this equipment, through a new B&H service, can undoubtedly be made to meet your needs for a long time to come. This new equipment-conserving service includes:

1 *Modernization of older cameras and projectors, to give them many or all the features of current models.*

## A Few of Many Practical Modernizations

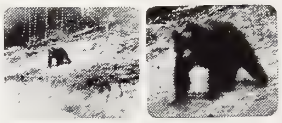


**EARLY FILMO 16mm. PROJECTORS** are far below today's advanced standards in illuminating power. Far below today's needs, too—for it takes a lot of light to bring out the full beauty of color films. But we can equip your early projector to use modern, powerful 750-watt lamps. And the cost will be less than you'd pay "to boot" in trading for a new machine. Pilot light and lens lock, other new features, can be added at the same time, if you wish.



**FILMO 8mm. PROJECTORS** of 200-foot film capacity can be converted to 400-foot capacity, to permit uninterrupted performances of more than a half-hour.

**EARLY FILMOSOUNDS** with 500-watt lamp can be equipped to use 750-watt lamps. Remote volume control, "still" picture clutch, latest high-fidelity amplifier, reverse, and improved clutch control are among other modern features which can be added.



**FILMO 16mm. CAMERAS** of the single-lens types—70, 141, or Auto Load—can be given a three-lens turret head for instant lens interchange, plus a viewfinder which permits quick matching of finder to lens. Filmo 70 Cameras can also be fitted with hand crank, rewind knob, mask slot device, single-frame exposure control, and other advanced features of professional studio cameras.

**FILMO 8mm. CAMERAS,** too, can be given certain professional features, including a rewinding attachment for lap dissolves and double exposures, and a quick-shift zoom attachment (for Turret 8). If you prefer a different speed range, that can be altered, too.

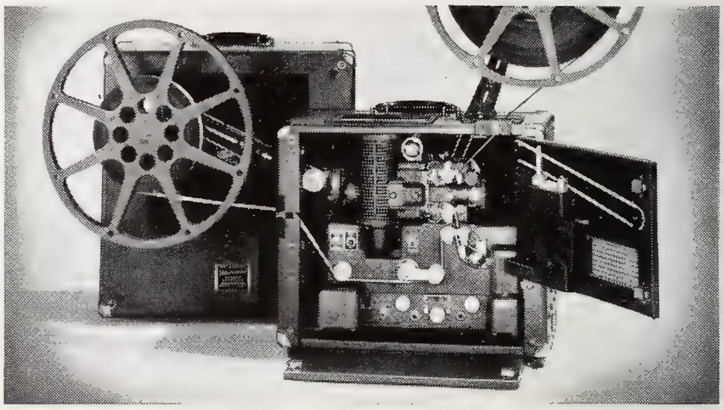
• • •

*For details and prices on these and many other modernizations, see your Filmo dealer or send the coupon for "Modernization Folders"; there's one each on 16mm. cameras, 16mm. silent projectors, Filmosounds, and 8mm. equipment.*

2 *An economical inspection, maintenance, and service program, to keep your equipment in excellent operating condition.*

## Economical, New Way To Make Your Filmo Last

To help Filmo owners keep their cameras and projectors in fine condition during the time when replacement would be difficult, we have established economical, standard charges for each of three classes of service on each camera and projector model. Use this money-saving way to keep your Filmo at the peak of condition. Remember, "no Filmo has ever worn out!" Ask your Filmo dealer for the details, or send the coupon.



**FILMOSOUND UTILITY**

A superb, 16mm. sound-film projector, ideal for presenting modern "talkies" in your home, and with ample capacity to serve in your club, church, or school. Readily portable. Shows silent films, too.

**BELL & HOWELL COMPANY**
Chicago; New York;
Hollywood; Washington, D. C.;
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PRECISION-MADE BY *Bell & Howell*

# MOVIE MAKERS

**Magazine of the Amateur Cinema League, Inc.**

MAY, 1942

## ★ A VOLUNTEER CIVILIAN DEFENSE PICTURE

• How an amateur group in New York City made a movie for local civilian defense.

## ★ *FILMING FISH AT HOME*

• A complete story of technique in filming an aquarium.

## ★ *Your draft board*

• How a draft board official filmed a record of operations of the draft.

## ★ GRAND MANAN

• What to film in New Brunswick's vacation lands.

## ★ WE MADE A RED CROSS PICTURE

• Advice on filming for your Red Cross local chapter.

25¢

### EVERY NEW MEMBER GETS—

# The ACL Movie Book

The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
AMATEUR CINEMA LEAGUE INC.

IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN—ACCURATE—COMPLETE—FULL INDEX.

Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

**GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR**

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*

Featuring the family—34 pages

Lighting personal movies– 37 pages, *illustrated*

Films and filters—31 pages, *illustrated*

Building a Dual Turntable—30 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date........................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP ............................................................$5 a year

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May '42

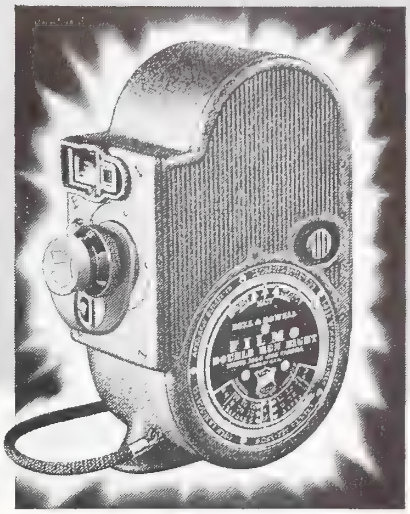
GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

## AMATEUR CINEMA LEAGUE, INC.

**420 Lexington Ave.** **New York, New York, U. S. A.**

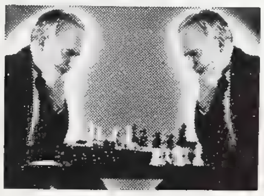
# What Modernization Can Do for Your *Filmo 8mm.* Camera

**If you'd like to do things beyond the scope of your Filmo, you needn't be deterred by the fact that the camera you need may be difficult or impossible to buy now. For it is probable that B&H craftsmen can give your *present* Filmo the versatility you want. Here is how Filmo 8mm. Cameras, for example, can be modernized.**



That
made camp
in the valley of Cougar Creek

*A title double-exposed on a moving picture background*



*One person plays two parts . . . a double-exposure trick*

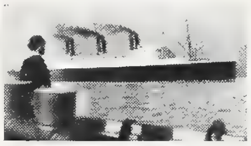
*The lap dissolve gives smooth transitions*

## Double Exposures and Lap Dissolves

With a camera equipped to rewind film after the first exposure, so that it can be run past the aperture a second time, making professional double exposures and lap dissolves is easy. Your Filmo 8 can be fitted, at the B&H factory, with the necessary Rewinding Attachment, which includes external rewinding knob and frame counter, and internal shuttle release lever and frame counter actuating sprocket. Prices, including installation: for single-lens Filmo 8, $40.85; for Turret 8, $43.55.

## Special Effects Possible with Different Camera Speeds

*64-speed gives beautiful slow-motion studies*

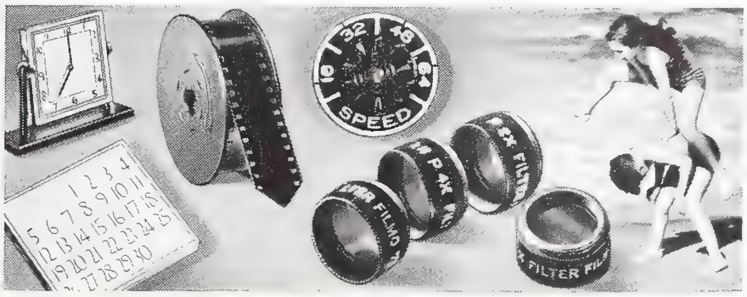


*8-speed doubles the rate of action*

Your Filmo 8 operates in one of two speed ranges: 8, 16, 24, and 32 frames per second, or 16, 32, 48, and 64 f.p.s. If it is the former, perhaps you'd like to take slow-motion scenes, which require the 64-speed. And some who originally chose the 16 to 64 range would now prefer the other, because 8-speed is useful for accelerating sluggish action and for taking pictures under weak light. Either speed range change can be made on any Filmo 8 Camera at the B&H factory or a B&H branch. Price, $10.65.

## Refinishing

Would you like to have your Filmo 8 Camera sparkle again as when new? At the B&H Chicago factory we'll remove the mechanism, refinish the die-cast housing just as we do new cameras, and reassemble, all for $7.50.

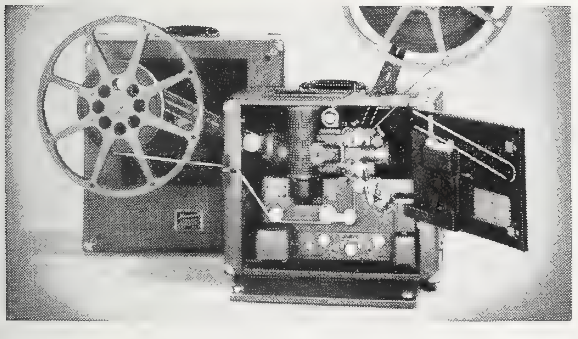


## New Ease in Determining Correct Exposure

A new exposure guide, to replace the one now on your Filmo 8, covers *all* the factors that affect lens diaphragm setting—not only seasons, hours of the day, and types of subjects, as covered by your present guide, but also film emulsion speeds, color filters, and camera operating speeds. Installed on your camera at B&H factory or branch, $3.50.

## Pin-sharp Focusing through Any Lens

A Critical Focuser, applicable to any Filmo Turret 8 Camera at the B&H factory and branches, permits seeing a magnified image of your subject through any lens on the turret head. Thus you can focus visually for maximum sharpness. Price, including installation, $19.45.



### ENJOY SOUND MOVIES AT HOME

The compact, portable Filmosound Utility is an *all-purpose* 16mm. projector . . . shows both silent and sound films. Amply powerful to serve in your church or club auditorium.

## Timely Films for Home Showings

*"War without Warning" Series*

Intelligently compiled from various domestic and foreign sources, these films deal with the fighting fronts and the home fronts, too. Write for detailed lists.

*"Know Your Neighbor" Programs*

B&H Filmosound Library offers scores of choice films which increase our knowledge of our allied peoples and of the vital geography of this first global war. Details upon request.

*8mm. Film Rental Library*

Hundreds of popular Filmosound Library movies are now available for rental in the 8mm. size. Users of 8mm. projectors are invited to write for 8mm. film catalog.

**BELL & HOWELL COMPANY**
Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

## MAKE YOUR FILMO LAST! Use This Economical, New Service

To help Filmo owners keep their cameras and projectors in fine condition during the time when replacement would be difficult, we have established economical, standard charges for each of three classes of service on each camera and projector model. You'll be surprised at how little periodic factory service costs, and at how much it will add to the satisfaction your Filmo gives you. Mark coupon for details.

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1843 Larchmont Ave., Chicago, Ill.
Please send folder detailing and pricing modernizations of: ( ) 8mm. cameras and projectors; ( ) 16mm. cameras; ( ) 16mm. silent projectors; ( ) Filmosounds.
Send details on standard-price servicing of
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Send details on ( ) Filmosound Utility; ( ) timely films for home showings; ( ) 8mm. film rental library.

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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# Closeups—What filmers are doing

To his many friends in international film competition, MOVIE MAKERS is happy to announce that James A. Sherlock, a founder officer and member of the Australian Amateur Cine Society, in Sydney, has hung out his shingle as a commercial producer of 16mm. industrial and "documentary" motion pictures. Mr. Sherlock has taken awards in every international competition in which he has entered, including a place in the Ten Best, two awards in Hollywood, two in London and others in Glasgow and Tokyo. Among his best known pictures are *Surf, Sand and Sunshine, Ships of Sydney, Nation Builders* and *The City of Sydney.*

Our *Nassau County Red Cross* is among the latest of the growing number of substandard motion pictures being produced by volunteer filmers across the country, to aid the war effort. Running 600 feet of 16mm. monochrome, the picture was produced by Mrs. Margaret F. Currie, ACL, and had its premier screening recently in the Manhasset Theatre in her home community on Long Island, N. Y. A distinguished audience, led by Mrs. Henry P. Davison, chairman of the Nassau County chapter and a member of the national board of directors of the American Red Cross, attended the presentation. Later screenings of the film followed at The Playhouse, in Great Neck, the Beacon Theatre, in Port Washington, and the Hempstead Theatre, in that community.

Others serving the Red Cross locally in their cities are H. F. Hamilton, ACL, of Findlay, Ohio, who is making a film of the activities of the Junior chapter at the request of the senior group; Donald A. Buchan, ACL, of North Andover, Mass., who has announced plans for the production of reels to be used locally in conjunction with the ARC First Aid courses, and C. P. Spencer, in Cedar Rapids, Iowa, who has similar plans for film making in his city.

In the related field of civilian defense, George H. Snider, ACL, of Buffalo, N. Y., has been busy screening defense instruction films for his city's Defense Council two nights weekly in a local high school. Sydney A. Lazarus, ACL, of Glen Ridge, N. J., and Harold Rhodenbaugh, ACL, in Louisville, Ky., both have plans on foot for the production of record films of OCD activities and arrangements in their separate communities.

Air wardens and others in Brooklyn, N. Y., who are interested in using movies in the cause of civilian defense will find that Samuel L. Levy is exactly the man they are looking for. The owner of one of the largest private libraries of sound on film defense pictures in the country, Mr. Levy has been making his contribution to the borough's war effort in a series of two screenings weekly of these films and others supplied by the Civilian Defense Volunteer Office. He presents his programs in person on the latest 16mm. sound equipment and with absolutely no charge to the groups he has served. When we talked to Mr. Levy about this one man "Music Hall" project, he estimated that he had already reached more than 100,000 persons in over 100 screenings. To arrange a booking, call him during business hours at DIckens 6-3000 or drop in to see him at the Singer & Singer Hardware Store, 335 Sutter Avenue, in Brooklyn.

At least part of the elaborate ceremonies, last month, marking the one hundredth anniversary of New York City's present public school system will be recorded for posterity in motion pictures, according to a report from Frank E. Gunnell, ACL, of West New Brighton, on Staten Island. Mr. Gunnell, who is a teacher in Richmond's P. S. 45, made a complete and carefully authentic record in 16mm. color of the recreated school days of 1842, staged by the city in seven historic school buildings throughout Greater New York. His film treats only of the ceremonies carried out in Staten Island, where eighteen boys and girls, in costumes designed from illustrations in *Godey's Woman's Magazine,* went through the day long rituals of our antiquated education. The setting selected for the Staten Island celebration was the 246 year old Voorlezer House, believed to be the oldest elementary school building still standing in the United States.

Although exposed in the warm south of Natchez, Miss., *Historic Homes,* a 16mm. color film by A. K. Stussy, ACL, of Eau Claire, Wisc., is strangely reminiscent of *Symbols of Hospitality,* produced by the Reverend Frederick W. Smith, ACL, in the cooler latitudes of New England, and noted in this column in March. Like Mr. Smith, Mr. Stussy has done much to capture the nostalgic flavor of an older era—in his film, that of the ante bellum Southland. The picture was produced last spring, during the annual (and justly famous) Natchez Garden Tour Week, in which many of the oldest and finest of the river city's ancient mansions are thrown open for public visit. It is a subject we can heartily recommend in these days of film restrictions.

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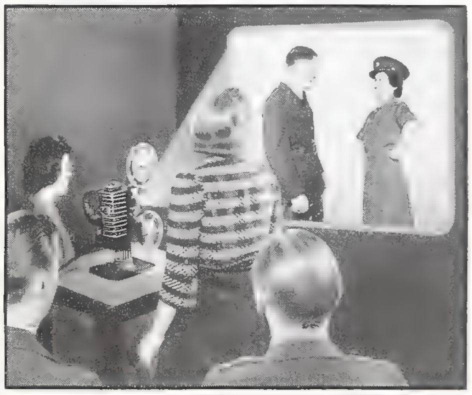

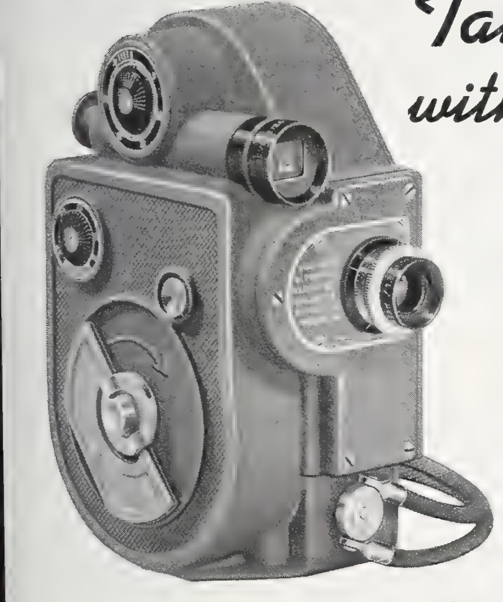

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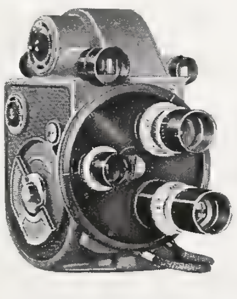

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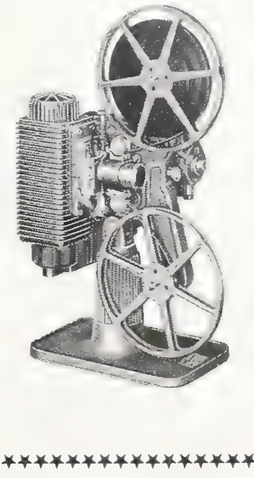

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# FREE FILM REVIEWS

## You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

### LATEST RELEASES

**New York Calling!,** 800 feet, 16mm. sound on film, color; produced by Frederick G. Beach, ACL, Supervisor of Motion Picture Bureau, Public Relations Department, New York Central System.

OFFERED TO: groups only.

AVAILABLE FROM: The Departments of Visual Education of the State universities of California, Colorado, Illinois, Indiana, Iowa, Michigan, Minnesota, Washington and Wisconsin; also from Texas Christian University, Fort Worth, Texas, and Syracuse University, Syracuse, N. Y.

*New York Calling!* is a swift moving tour of the high spots of New York City and its environs. Opening sequences of the Hudson River Valley show an often neglected aspect of New York. Most of the film is devoted to the city itself, covering virtually all points of interest in frequently beautiful shots. The film closes with the visitor entrained once more, homeward bound.

**Chrysanthemum Time,** 400 feet, 16mm. silent, color; produced by Edward F. Wheeler.

OFFERED TO: groups.

AVAILABLE FROM: Edward F. Wheeler, Director of Visual Education, Department of Education, Bristol, Conn.

*Chrysanthemum Time* presents many of the chrysanthemum displays of the Bristol Nurseries, which are the largest in the world. The film shows the flowers, both in their surroundings and in solitary splendor. Many of the varieties are shown in beautiful closeups.

**Americans All,** 885 feet, 16mm. sound on film, black and white; produced by Julien Bryan, assisted by Jules Bucher.

OFFERED TO: groups only.

AVAILABLE FROM: Coordinator of Inter-American Affairs, Motion Picture Division, 444 Madison Avenue, New York, N. Y.

*Americans All* is the first of a new series of Inter-American films, designed to make Americans of the South understandable to those of the North. A compilation of current shots and older stock material, the film is wide in its scope and moves swiftly. Starting with a brief historical résumé of South American background, the main portion of the picture is devoted to the outstanding features of the twenty one Central and South American republics.

**East of Bombay,** 1200 feet, 16mm. sound on film, black and white; produced by Armand Denis Productions.

OFFERED TO: groups and individuals.

AVAILABLE FROM: Dodge Division, Chrysler Corporation, 211 Chrysler Building, New York, N. Y.

*East of Bombay* was filmed on a Denis-Roosevelt expedition to little known portions of India, Burma and Ceylon. Ivory carving, rug making, tricks of the fakirs, Buddhist ceremonies and the famous procession of the Juggernaut help to convey the mystic atmosphere of these lands. *Wheels Across Africa* and *Wheels Across India* are earlier productions of these same explorers.

EDUCATOR'S COMMENT: This is an interesting film for any junior or senior high school class studying India.—*E.D.C.*

**Come Out of the Kitchen,** 3 reels, 16mm. sound on film, color and black and white; produced by the Jam Handy Organization.

OFFERED TO: senior high schools and adult groups only.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

*Come Out of the Kitchen* tells of the part played by the canning industry in liberating the housewife from much of the drudgery of her work at home. We see the careful growing, production and preparation of foodstuffs which provide the material for the tempting and nutritious canned soups of today, which are served with a fraction of the labor and time needed in the past.

**Meat for America,** 2 reels, 16mm. sound on film, black and white; produced by Burton Holmes Films, Inc.

OFFERED TO: groups only.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 1700 Patterson Avenue. Dallas Texas; 351 Turk Street, San Francisco, Calif.

This film tells the story of America's third largest industry—meat packing—from the meat "on the hoof" to that on your dining table. Opening with scenes of Western pasture lands, the film then shows the great packing centers where cattle, sheep and hogs are turned into food. Rigid tests and inspections are the rule, and meat must meet the required specifications at every stage of the preparation. There is also a sequence in the experimental kitchens of Armour & Company, where new ways of serving meat are developed, to retain as much of the original health value as possible.

**Putting Plantfood to Work,** 1 reel, 400 feet. 16mm. sound on film (also 2 reel silent version), color; produced by the National Fertilizer Association.

OFFERED TO: groups, especially county agents and extension specialists.

AVAILABLE FROM: The National Fertilizer Association, 616 Investment Building, Washington, D. C.

*Putting Plantfood to Work* is the story of applying fertilizer. The film interprets the development of fertilizer application, the problems encountered, the movement of fertilizer in wet and dry soil, and it covers many other points. Almost all the major crops and many of the minor ones are used to demonstrate the results of experiment stations and of farmers using the better methods of application.

EDUCATOR'S COMMENT: Although the film is quite technical and therefore best adapted to agriculture classes, it may also be used by any groups studying farming, because it illustrates how different crops are planted, cultivated and harvested.—*E.D.C.*

**Hawaii, USA,** 1000 feet, 16mm. sound on film, color; produced by Hawaii Tourist Bureau.

OFFERED TO: groups only.

AVAILABLE FROM: U. S. Travel Bureau, 45 Broadway, New York, N. Y.

*Hawaii, USA* covers all the important points of interest in the Territory and shows the natives engaged in activities, such as making *leis*, fishing with nets, constructing canoes and riding surfboards. It contains remarkably fine sequences of the sugar and pineapple industries, and there are views of the military defenses of the Islands.

EDUCATOR'S COMMENT: Any age group, studying the Hawaiian Islands, ought to see this outstanding travel film. It will also be very useful to modern history classes discussing our territorial possessions.—*E. D. C.*

# A SPECIFIC EXAMPLE

IN JANUARY Movie Makers several courses of action were suggested by our President to patriotic filmers who want to have a part, with their cameras, in the war effort of the United States. One of these courses was a proffer of service to local Civilian Defense officials. This field of filming aid has found favor in many communities, as movie makers have helped the civilian defense of their home towns.

In New York City, the procedure was reversed, because Civilian Defense authorities in the Borough of Manhattan came to the Amateur Cinema League to discover if New York amateurs would help in making a film to be used in increasing the volunteer enlistment of nurses' aides. League headquarters were able—thanks to the registration of movie makers on blanks printed in February Movie Makers — very quickly to put Manhattan Civilian Defense officials in touch with personal filmers. These filmers not only provided the finest kind of technical capacity in the camera work of Leo J. Heffernan, ACL, latest winner of the Hiram Percy Maxim Memorial Award, but also contributed the film used.

Elsewhere in this number of Movie Makers is found the story of *The Volunteer Nurses' Aide*, the film that resulted from the New York City effort. This picture was not only made with amazing speed, but it was issued in both a silent and a sound version, an elaboration that may not be possible, or even necessary, in many instances. Already, since its première, in mid April, the film has been shown in continuous projection in store windows and to bodies of women all over New York's five boroughs. It is doing a definite and essential war job.

There is no reason why every city and town in the United States where a single amateur movie maker lives should not have this kind of film at the service of its Civilian Defense Council. Perhaps the call is for a movie presentation of some other civilian defense need or activity. Manhattan elected to have first a film to aid the enlistment of women as nurses' aides, but this example can be and should be varied according to local conditions.

It is not necessary to wait for Washington to push the button. Mr. Landis and General Gasser, of the Washington Office of Civilian Defense, have repeatedly pleaded for self starting local effort. There is no disposition on their part to slow down the volunteer effort in national civilian defense by "red tape" in their office or in any regional or local office that deals with this important matter of protecting the civil population.

The New York City film was made entirely by local initiative, without aid from Washington. Your community can go forward in this same direct and practical fashion. If your local defense officials are timid, if they want to "refer it to Washington," remind them that Mr. Landis has pleaded against just those delaying tactics.

This country will achieve practical civilian defense not by waiting for leadership from Washington, but by taking off its collective coat, rolling up its community sleeves and going forward, in the old, self reliant American way. Let's do this in the matter of Civilian Defense movies!

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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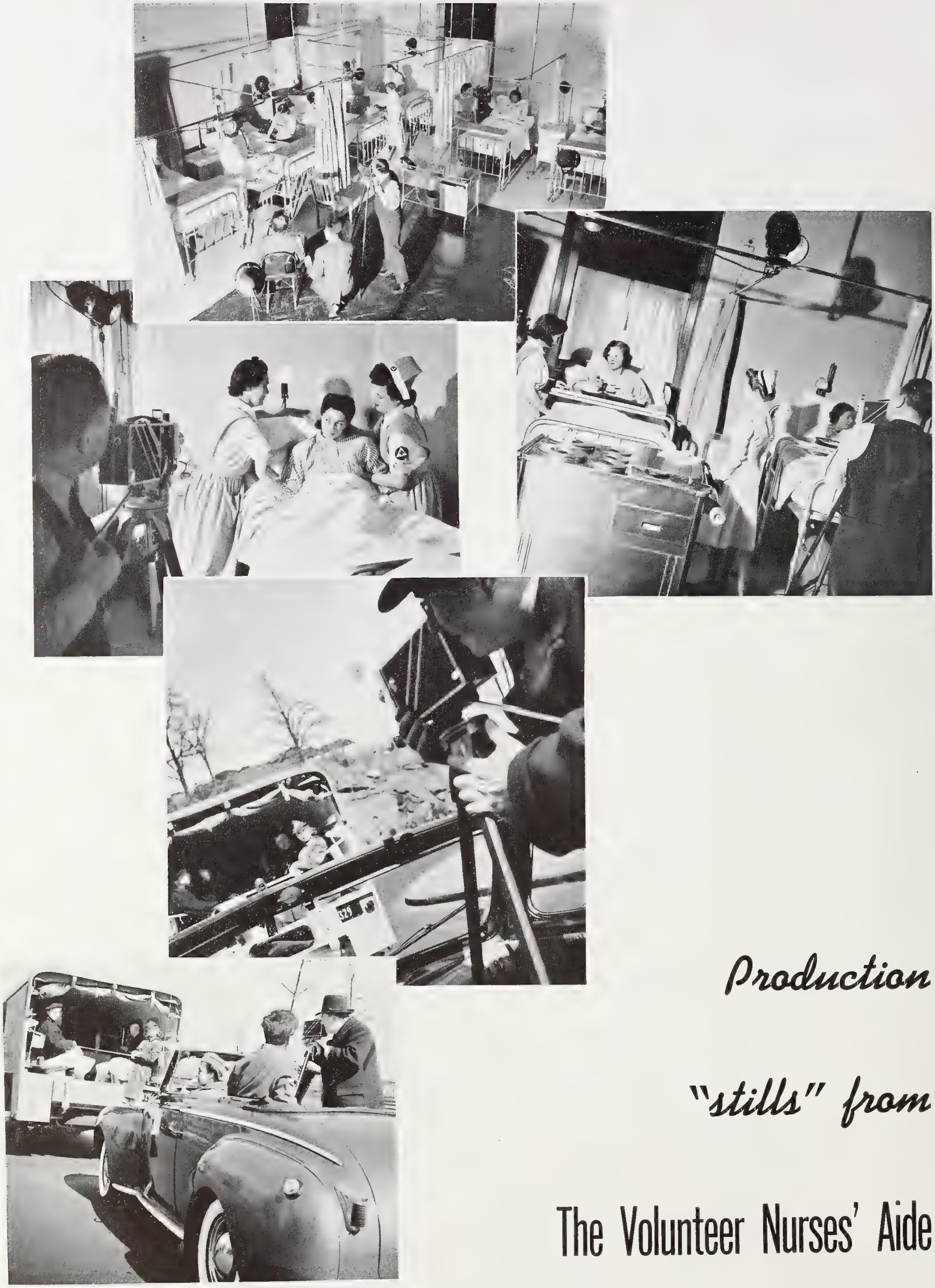


Photographs by Erich Kastan

# *Production "stills" from* The Volunteer Nurses' Aide

# THEY VOLUNTEERED FOR VICTORY

### JAMES W. MOORE, ACL

JUST three weeks to a day—from the first written word of the film plan to the last fade out on *The End*—was the record set recently in New York City by the 100 percent volunteer production of a film for America's war effort. *The Volunteer Nurses' Aide,* running 460 feet of 16mm. monochrome sound on film, is a challenging answer to any who have said, "It can't be done." IT—the completely volunteer production of a competent defense film—*has* been done and done well!

Here is how it happened. As you well know, the Amateur Cinema League has for months been urging individual amateurs and groups of amateurs to turn their movie making skill to the service of their country. Many have done so, and many more are at this minute engaged in further work. Recently such an opportunity came to movie makers in New York City. For, from the Manhattan Civilian Defense Volunteer Office came a call to the Amateur Cinema League to assist them in organizing the production of defense films on a voluntary basis.

The League welcomed this opportunity in its headquarters city. After a preliminary discussion, the ACL sent formal requests to a number of League members in the metropolitan area, asking them if they would offer their services to the Civilian Defense Volunteer Office in the proposed production. Each one accepted immediately and with enthusiasm. Other League members were found who were willing to underwrite the basic costs of the project.

Leo J. Heffernan, ACL, winner of the Maxim Memorial Award in 1941, accepted the important post of director and cameraman. Mrs. Lee Dick, ACL, associate director of the CDVO Film Bureau, undertook the responsibilities of production supervisor and acted throughout for her office, sponsors of the film. The League's continuity consultant, working with that bureau as a regular part of membership service, prepared a film treatment outline for the suggested course of the picture.

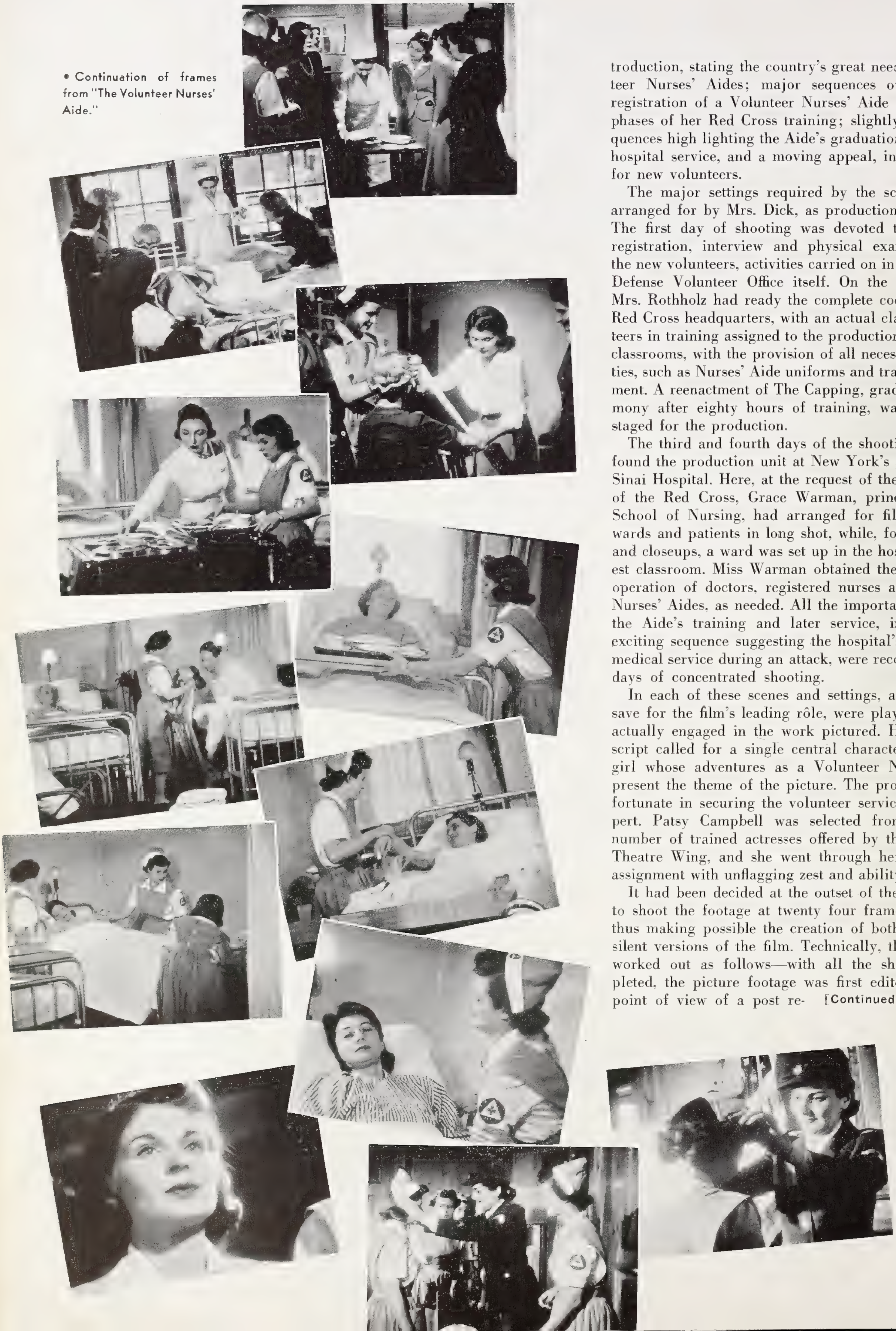
A production conference was then called. In attendance, besides those just mentioned, were Mrs. Randolph Guggenheimer, director of the CDVO Film Bureau and herself an able amateur filmer, and Mrs. William Rothholz, director of hospital service for the American Red Cross, in New York City. Since a city wide campaign for increased enrollment of Volunteer Nurses' Aides was already planned by the Civilian Defense Volunteer Office, this problem of the country's defense effort had been selected as the subject of the film. At this first conference, the treatment outline was discussed and was partially revised, the important settings of the film plan were selected and a production schedule was arranged.

A day later Mr. Heffernan had translated the accepted treatment outline into a full fledged shooting script, which was in turn approved by all those concerned with it. The story called for a brief in-

• Frames from 16mm. sound picture, "The Volunteer Nurses' Aide."

16mm. scenes by
Leo J. Heffernan, ACL

16mm. scenes by
Leo J. Heffernan, ACL



• Continuation of frames from "The Volunteer Nurses' Aide."

troduction, stating the country's great need for Volunteer Nurses' Aides; major sequences outlining the registration of a Volunteer Nurses' Aide and the two phases of her Red Cross training; slightly shorter sequences high lighting the Aide's graduation and actual hospital service, and a moving appeal, in conclusion, for new volunteers.

The major settings required by the scenario were arranged for by Mrs. Dick, as production supervisor. The first day of shooting was devoted to scenes of registration, interview and physical examination of the new volunteers, activities carried on in the Civilian Defense Volunteer Office itself. On the second day, Mrs. Rothholz had ready the complete cooperation of Red Cross headquarters, with an actual class of volunteers in training assigned to the production, and of the classrooms, with the provision of all necessary properties, such as Nurses' Aide uniforms and training equipment. A reenactment of The Capping, graduation ceremony after eighty hours of training, was especially staged for the production.

The third and fourth days of the shooting schedule found the production unit at New York's great Mount Sinai Hospital. Here, at the request of the CDVO and of the Red Cross, Grace Warman, principal of the School of Nursing, had arranged for filming actual wards and patients in long shot, while, for near shots and closeups, a ward was set up in the hospital's largest classroom. Miss Warman obtained the willing cooperation of doctors, registered nurses and graduate Nurses' Aides, as needed. All the important phases of the Aide's training and later service, including an exciting sequence suggesting the hospital's emergency medical service during an attack, were recorded in two days of concentrated shooting.

In each of these scenes and settings, all the parts, save for the film's leading rôle, were played by those actually engaged in the work pictured. However, the script called for a single central character—a young girl whose adventures as a Volunteer Nurses' Aide present the theme of the picture. The producers were fortunate in securing the volunteer services of an expert. Patsy Campbell was selected from among a number of trained actresses offered by the American Theatre Wing, and she went through her week long assignment with unflagging zest and ability.

It had been decided at the outset of the production to shoot the footage at twenty four frames a second, thus making possible the creation of both sound and silent versions of the film. Technically, this idea was worked out as follows—with all the shooting completed, the picture footage was first edited from the point of view of a post re-

[Continued on page 208]

## How Red Cross was served by two volunteer filmers

JOIN
Still the Greatest Mother

16mm scenes by W. Bergmann, ACL, and J. J. Berman, ACL

• Film and services for this Red Cross movie were donated by two public spirited movie makers.

# WE MADE A RED CROSS PICTURE

### WALTER BERGMANN, ACL, and JAMES J. BERMAN, ACL

WE ARE mighty proud of the Red Cross service pins in our coat lapels. To us, they are badges of honor for the good, hard work that we did for that greatest of all humanitarian organizations, the American Red Cross.

To serve the Red Cross, we gladly gave up practically all our spare time for a whole month, to make a 450 foot, 16mm. color movie depicting the activities of the Mt. Vernon, N. Y., Branch of the American Red Cross. Because the picture had to be ready for the Annual Roll Call, there was but a month in which to film the scenes. make the titles, edit the picture and select the phonograph recordings for musical accompaniment, but it was finished on time.

This picture is different from the Red Cross pictures used in theatres. It is no soul stirring epic of battlefield, flood area or major catastrophe. It is just a simple picture of folks in our community. The cast is composed entirely of local volunteer Red Cross workers, and the movie was made by two amateur movie makers who gave their efforts wholeheartedly.

The picture has been projected over forty times before business and social organizations, religious institutions and schools. Over 4000 persons living in Mount Vernon have seen it. Without exception, the audiences have always responded with genuine enthusiasm.

We like to think that it was our filming skill, the stirring musical accompaniment and the crisp wording of our titles that gave the movie its "punch," but we know, in our hearts, that it was the actors and what they were doing for the Red Cross that captured the fancy of the audiences. Mt. Vernon citizens who viewed the picture recognized their neighbors and friends in it and immediately felt that they had a proprietary interest in the film. It was a picture of people that they knew and it revealed to most of them, for the first time, many of the local activities carried on by the Red Cross. Such comments as "Doesn't Mrs. Jones look natty in that Motor Corps uniform!," "I must take that Red Cross First Aid course," "Oh, look, there's Mrs. Brown" and "How neatly those bandages are folded!" were made continually during screenings.

Since we recognized that the production was to be a glimpse at the everyday scenes in the local branch of the Red Cross, we dedicated the picture in the opening title as follows:

*Foreword—*

*While every one knows of the great work performed by the Red Cross throughout the world, few people realize that right here in Mount Ver-*

[Continued on page 208]

WHEN we had finished our adventures in filming *Fluffy, the Kitten* (MOVIE MAKERS, March, 1941), we had just about decided not to undertake any production which might involve working with animals that could not be expected to understand verbal directions. The reactions to *Fluffy* were so cordial, however, that we finally succumbed to the idea of making another educational film for children.

In searching about for a subject, we had in mind the trouble that we had encountered in limiting the area in which the subject could move. (Some limitation is necessary if you are to be able to light the scene and to focus on the subject.) Finally, we hit upon what we thought would be the ideal solution—a film about fish. Obviously, fish could not prowl about the room, and they certainly would not stroll over and smell the camera lens every time that a closeup was to be taken. Yes, a film about fish would be a very simple endeavor.

We first decided to do a movie about tropical fish, but we knew of several excellent ones that had already been made; then, too, this was to be a teaching film, and the care of tropical fish might be a bit complicated for young children; so, we felt that a simple exposition of the life of a goldfish would be the best plan. Thus, the production of *Finny, the Goldfish* began.

We shall omit the lengthy procedure of research and the preparation of a script that was based upon the information that we had gleaned from books, pamphlets and authorities on the subject. Suffi-

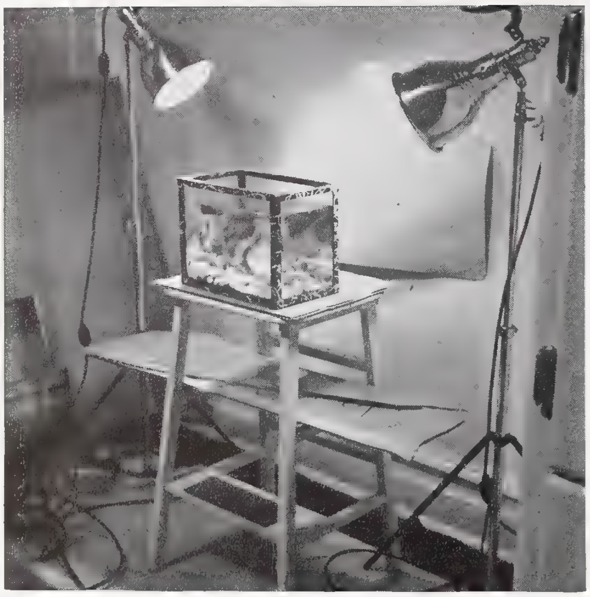


**Fig. 1**

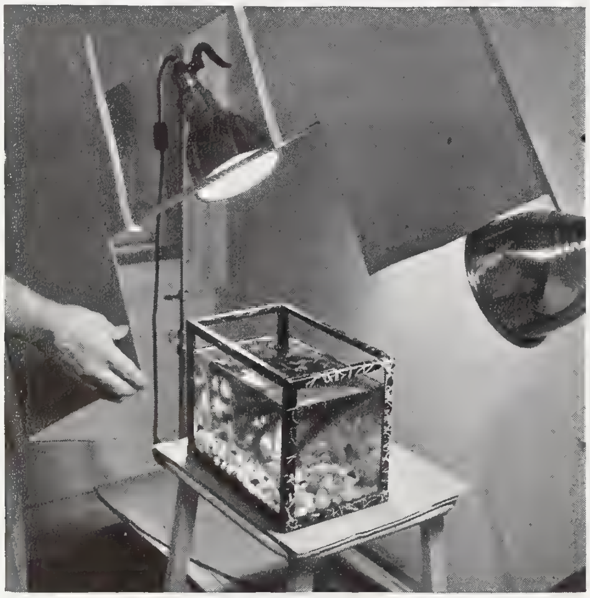


**Fig. 2**

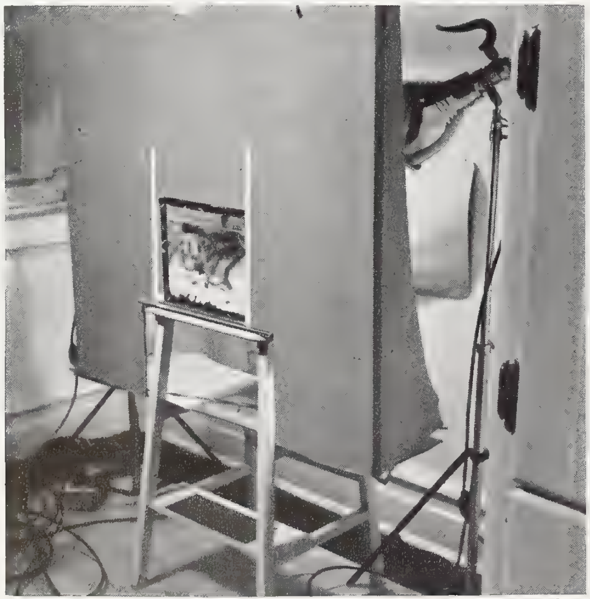


**Fig. 3**

Photographs by Frederick G. Beach, ACL

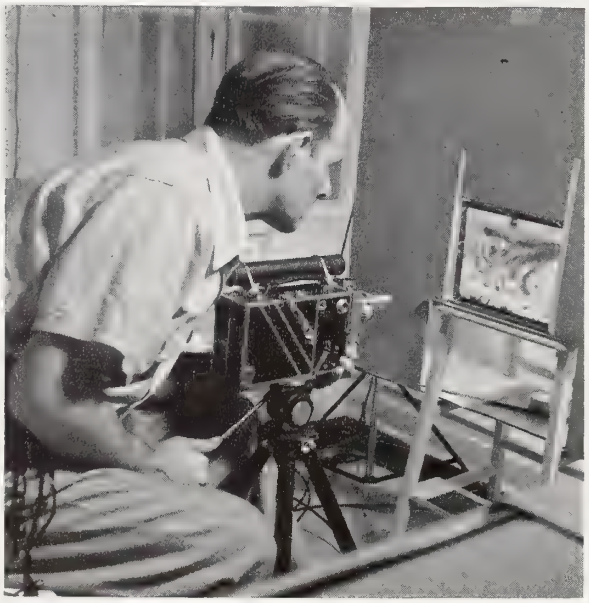


**Fig. 4**

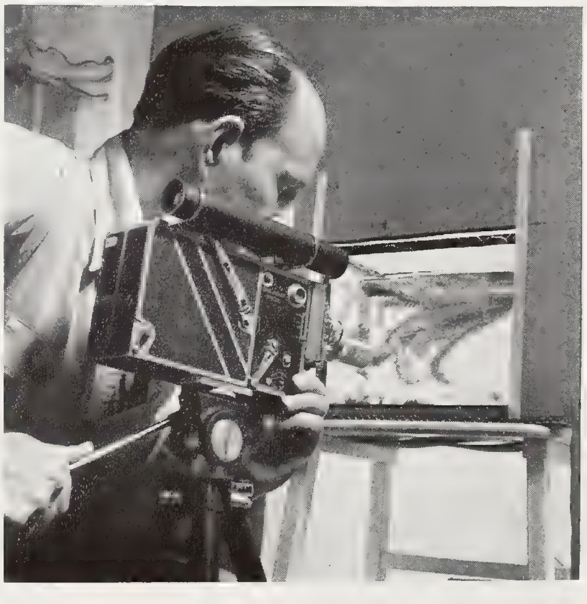


**Fig. 5**

- Fig. 1—the tank on the kitchen stepladder with the lighting setup. Fig. 2—the mask cut out of cardboard, to protect lens from direct rays of lights. Fig. 3—mask in place and taped to tank. Fig. 4—filming position for full shot of tank. Fig. 5—taking an ultra closeup.

# The domestic aquarium has a world of cine lure

# FILMING FISH—NOT IN THE SEA

## KENNETH F. SPACE, ACL

cient to say that we soon found out that there was more to the subject than we had anticipated, but we were constantly encouraged by the thought that the filming would be no problem at all.

Our final bit of research took place at the local fish store, where we purchased two oblong glass tanks (we made sure that the glass showed no scratches or other imperfections), a bag of small white gravel, some water plants, a hose for siphoning the water out of the tank, a small net, some fish food and several plain goldfish. We felt that we should need two tanks, so that we could keep all the fish in one, and then dip out the single fish that we might want to film at any one time. Thus we should have a filming tank and a supply tank.

Because of the fact that we expected to drip water about, we decided to do the filming in the kitchen, and we found that a small folding kitchen ladder would make an excellent support on which to place the fish tank that was to be filmed. After setting the ladder and tank up, and filling the tank with all the proper greens, sand and water—but no fish—we did a bit of experimenting with lights. We planned a scene area that would be no larger than the tank, and we found that the new inside silvered flood bulbs gave us just the brilliant, concentrated light that we needed. We placed them within inexpensive reflectors and attached the bakelite handles used on Silex coffee percolators (*The Clinic*, November, 1941, Movie Makers) for ease in manipulation.

Since the camera was quite close to the tank, we met our first problem in the fact that, even with the light concentrated on the scene area, some direct light was still striking the camera lens. Rather than making a deep lens hood for the camera, we decided to make a full mask for the tank, so that we could place lights in any position behind the mask and, at the same time, prevent any of the rays from striking the lens directly. This solution was very simple, and it worked out entirely to our satisfaction.

We first placed a section of corrugated cardboard across the highest step of the ladder below its top which supported the tank. This position, as well as the placement of the lights, can be seen in Fig. 1. Next, we acquired a large cardboard packing case and, from it, we cut one side and part of the two lower corners, which we folded back so that they would support the large side upright. Then, in the cardboard, we cut a hole the size of the tank. (See Fig. 2.) We also cut away part of the cardboard below the opening, to accommodate the slanting legs of the ladder. Fig. 2 shows the cardboard being put into position, and Fig. 3 shows it in place and also shows how it blocks the direct rays of the light.

As can be seen in the illustrations, the large cardboard mask rests on the long piece of cardboard that was first placed across the step of the ladder. Also are shown the pieces of adhesive tape that are used to attach the mask to the tank and to seal the slit between the two.

With this arrangement of the mask and the lights, we were able to illuminate the fish tank so that the water appeared to be brilliant and [Continued on page 210]

16mm. scenes by Kenneth F. Space, ACL, from "Finny, the Goldfish"

• Frames from "Finny, the Goldfish," filmed by the author by methods he describes here.

# PROJECTION FOR DEFENSE

## A projection guide for group and club screenings

### ARTHUR A. HEBERT, ACL

AFTER defense and war films have been made, they must be shown—shown to everybody. Otherwise all the effort of production is wasted. It is in making possible a tremendous number of showings that the amateur filmer can contribute the most. He can give his own services and can use his own projection equipment, to show defense training films to many small groups. Thus, essential information will reach the masses just so much more quickly.

The amateur with a 16mm. sound on film projector will be in immediate demand, for most defense training films in use are 16mm. sound. Of course, silent pictures are used, too, and their number will increase as movie makers turn their cameras to defense topics. At the moment, however, the greater demand is for sound projection.

Mr. Movie Maker should get in touch with his local Defense Council at once and offer his services for showing the films that it is using. Although he may not have a sound projector of his own, his service will be welcomed in operating sound equipment which the council may have available. By offering himself as an operator, he will help to distribute the burden which, up to now, has fallen on a very few.

When Mr. Movie Maker goes out to project a film, he should handle the job in a thoroughly professional manner. The professional operator always starts by checking his equipment before leaving his base. He assures himself that the projector is running properly, that it is clean and that it has been oiled. He makes certain that spare lamps, spring belts and takeup reels are in the case. Also he sees that he has lens cleaning tissue and an aperture cleaning brush, for it is sometimes necessary to clean the gate between reels.

These things are of paramount necessity. Now let us consider the whole list of equipment that is useful in projection. All the items listed in the following discussion are not necessary in all cases. If the volunteer projectionist has all the facilities discussed, he is exceptionally well equipped. If he does not have those things he needs, perhaps he can borrow them and, if not, he will make the best compromise possible.

The screen should be of a size that is adequate for the hall or audience. It should be at least thirty nine by fifty two inches and should be of the tripod stand type. Generally, a forty five by sixty or fifty two by seventy two inch screen is used by professional 16mm. projectionists, and a number of them also carry a six by eight foot screen, for use in larger halls.

Extra projection lenses of three or four inch focus will be found to be desirable. They permit one to place the projector at the rear of the group and yet to keep the image down to the screen size. The standard two inch lens will fill a thirty nine by fifty two inch screen at a distance of twenty three feet, while a three inch lens will give the same size picture at thirty four and a half feet, and a four inch lens will do the same job at forty six feet. Two and a half and three and a half inch lenses are also available, to work at intermediate distances.

Extension cables are an absolute necessity. A length of at least fifty feet should be carried at all times; it is often necessary to run the alternating current line all the way from the front of the hall back to the projector. This extension cable should be made of No. 14 wire. It is a matter of personal choice whether the cord be one continuous length or be made up of twenty foot sections. The cable should be coiled carefully and tied in the coil. A small canvas bag will make a handy carrying case for the cable.

Sound projectors are equipped with fifty feet of speaker cable as standard equipment. You will find it almost absolutely necessary to carry a fifty foot extension. While your alternating current extension cable can be made by any electrician, speaker cables are of special construction, and they must be purchased from your dealer or projector manufacturer.

There are several makes of projector stands on the market. If you have one, use it. A projector stand will save you much scurrying around, looking for suitable tables. And, much more important, it will permit you to raise the projector high enough to clear

[Continued on page 220]

• Project over the heads of your audience.

Courtesy Bell & Howell Co.

# FILMING NEW BRUNSWICK'S ISLE

## Life on Grand Manan is subject of record film

ROBERT W. CROWTHER, ACL

IT WAS a sunshiny and brilliant day on Grand Manan, New Brunswick's island in the Bay of Fundy. The best filming weather ever, but I was looking for fog. I wanted to film the weather beaten gray villages of Grand Manan's coast and I wanted to catch them in one of the fogs that roll in from the Bay of Fundy.

I was shooting in color, and one limited experience in filming a soft fog in color, years ago, had given me an unlimited desire to experiment. When, finally, the fog did come in from the sea, I made atmospheric shots of the fishing villages that, I feel, are more beautiful and expressive than the crystal clear results of a brilliant day. Fog fits these seacoast and fishing villages; it sets off the weather beaten grayness of the villages of North Head, Castalia, Grand Harbour and Seal Cove, and fog, light and fairly heavy, is inexpressively effective in color shots. Try it some time.

Grand Manan is an island that wins its way to your heart as you explore it. Its people are so friendly and its villages are so picturesque that it does not take you long to find a theme for a movie. The life of the island's people and how they earn their living are an obvious movie motif.

One of the first things that attract the visitor's attention and call for an explanation from his guide is the sight of the piles of sticks and brush that are just offshore. These piles are shaped like large G's, with the crossbar drawn out to a considerable length. The visitor is told that these are weirs—pronounced "wares"—gigantic fish traps for the herring. Grand Manan lives by catching herring. The fish follow the shore line until they reach one of the elongated crossbars, which turns their direction into the open part of the G. The entrance to the weir is very cleverly trapped, and the herring stay there. When the weir is judged to be sufficiently full, it is seined, and here is a grand opportunity for a sequence.

Everything depends on the tide, and my first seining took place early one morning. We had made arrangements with a captain, to take us on board his boat. The time was set for five o'clock in the morning, and this hour meant that we should get out at four o'clock, for first we had to drive to Whale Cove.

Even though it was July and there was a heat wave back home, four o'clock in the morning on Grand Manan was more like January than summer, and our teeth chattered with the cold. But it is something to be cool in July, and we went well fortified with extra sweaters and coats.

The sun was just coming over the horizon when we reached the cove, and the silhouette of the dark shacks and fish reels against the early morning light made a good opening shot for the picture that was to follow.

Gradually, the men who were to seine the weir put in their appearance. This work is not a one man proposition; in fact, usually several men share an interest in one weir, which may bear such a fascinating name as Brown Bread, Toothpick or Polly. The captain greeted us, and we soon piled into his dory; then we were transferred to a larger boat that was to take the catch. In the meantime, we were filming the men as they gathered in the net from the reel that was on a float near by.

Then our vessel entered the weir itself, and the net was lowered. Soon the waters about [Continued on page 211]

• Lead title and frames from "Grand Manan," New Brunswick movie described by author.

16mm. scenes by Robert W. Crowther, ACL

GRAND
MANAN

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes

JAMES N. YOUNG, jr.

• George Cadenas filming Consolidated Edison's "Men at Work and at Play."

### Movie of Manhattan

*New York Calling!*, a new motion picture of the world's greatest city, has been announced by the New York Central System as the first release of its Motion Picture Bureau, in charge of Frederick G. Beach, ACL, former technical consultant of the League. Running 800 feet of 16mm. sound on film Kodachrome, the production was planned and filmed by Mr. Beach, with a narrative written by Gordon Auchincloss and given by Vincent Connolly.

• Frames from "New York Calling!", produced by the Motion Picture Bureau of the New York Central.

16mm. scenes by Frederick G. Beach, ACL

DELIGHTFUL
Sail
AROUND MANHATTAN
Isle
ON STEAMER TOURIST
GRAND
SIGHTSEEING AROUND MANHATTAN

Designed primarily as entertainment and education, *New York Calling!* lays special stress on the historical, cultural and educational facilities offered by Manhattan. A brief and attractive introduction brings the visitor swiftly down the Hudson, along the picturesque Water Level Route and into the famed Grand Central Terminal. From there, one's mythical tour ranges from the embattled Battery (where the historic Aquarium is soon to disappear), uptown through Washington Square, the shops of Fifth Avenue, Rockefeller Center, the Hayden Planetarium, Riverside Drive, to the far reaches of The Cloisters, on the heights of Fort Tryon Park. Unusually attractive sequences feature the Children's Zoo and the African Plains, recent developments in the Bronx Zoological Park, which are ideal subjects for any movie maker. Copies of *New York Calling!* are being distributed on free loan for group screenings, from eleven distribution points across the country, as noted in the Free Film Reviews section of this number of MOVIE MAKERS.

### Experiment in Eulogy

Praise for twenty five years of company service is a fine thing. But when, in one ceremony, sixty veterans must be praised one by one, the occasion becomes lengthy for both employer and employee. In February, veterans of the Consolidated Edison Company of New York City were spared, when their tribute took the form of a film, *Men at Work and at Play*. The picture showed the old timers on the job and off, working and living as they had been doing for a quarter of a century, and it made the real value of their services to the company more apparent than could mere spoken words. The film, 1800 feet of 16mm. Kodachrome with a separate musical background and commentary, was produced by George Cadenas, of Consolidated Edison's Editorial Bureau.

[Continued on page 217]

Virginia Conservation Commission

• Above, Monticello, home of Thomas Jefferson, is good cine material. At right, scenes from 8mm. color movie, "Holiday in Dixie," filmed by author.

SKYLINE
DRIVE

8mm. scenes by
Morton H. Read, ACL

# HOLIDAY IN DIXIE

## How a movie maker both had it and recorded it

### MORTON H. READ, ACL

FOR more than three centuries, the land south of the Mason Dixon Line has been storing up glamour, romance and tradition until today, in its landmarks and memorials, it is fair game for any movie maker. To some, the South means a boardwalk at Palm Beach or a casino at Miami, and to these unfortunates Virginia and the Carolinas are only the States through which passes the Ocean Hi-Way, "Shortest Route to the South." But it is within the boundaries of these very States that the real makings of a film are to be found.

To be sure, an attempt to reproduce in movies an atmosphere now almost forgotten requires much ground work, for a movie of a collection of monuments or markers without story or background can be a total loss.

I realized this fact and, when I planned *Holiday in Dixie,* I consulted every folder and travel guide about the Old South that I could find. When I started writing the outline of the picture, I made a resolution not to stray from the main subject without great provocation. The only exceptions that I made to the rule were human interest shots which are around every corner in the South.

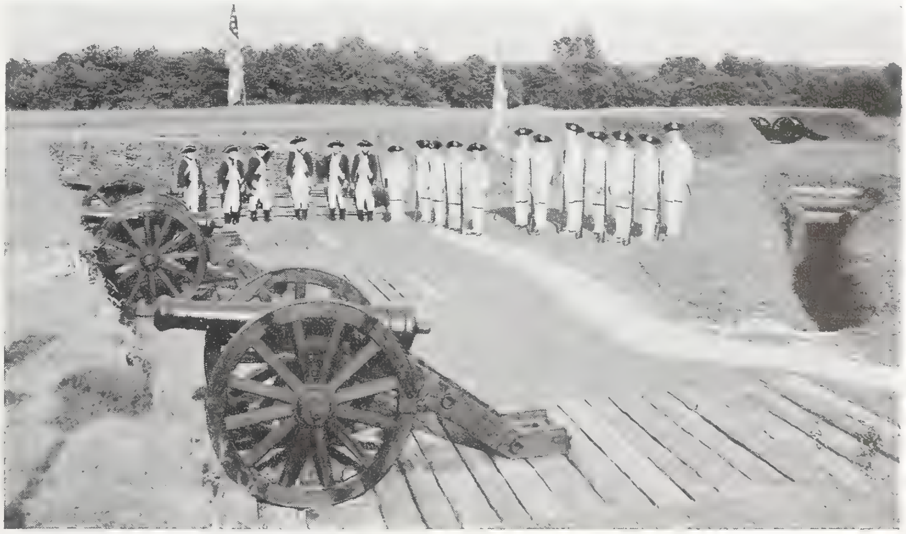
My own film was divided into sections like this:

1. Washington. Introduce the city by an airplane sequence. Following scenes of the landing at the airport, take a sequence of the city, featuring the memorials.
2. The route south over the Skyline Drive.
3. Lexington, Va., featuring Virginia Military Institute and Washington and Lee University.
4. Natural Bridge.
5. Williamsburg, Va., the restoration of the 18th Century city.
6. Charleston, S. C., and the ancient azalea gardens.
7. Human interest wherever it can be found.

If you want a different treat- [Continued on page 212]

• Restored Revolutionary War fortifications at Yorktown which the amateur movie maker can film.

National Park Service



# You've got what it tak

## ...when Camera, Fi

**A GOOD CAMERA, alone, won't necessarily take good movies. It has the capabilities, all right—if it's in prime operating condition. Yet no camera is better than the film with which it is loaded.**

**A good camera in good condition, and loaded with good film—these are the tools of movie making.**

**But how will you use them? And what will you do with the film after you've exposed it? Here is where the right technic is all important.**

## KNOW YOUR CAMERA IS RIGHT

YEARS treat cameras kindly—if they are given proper care. The first Ciné-Kodaks and Kodascopes, introduced over 15 years ago, are still giving good-as-new performance to those who have given thought to their maintenance.

Yet movie cameras and projectors, as is true of all other precision equipment, need periodic cleaning, adjustment, lubrication. Much of this you yourself can do by following the directions given in the manuals supplied with your equipment. In addition, your Ciné-Kodak dealer will gladly help out.

Periodically, however, extra attention is needed. A complete overhaul is the wise and economical move.

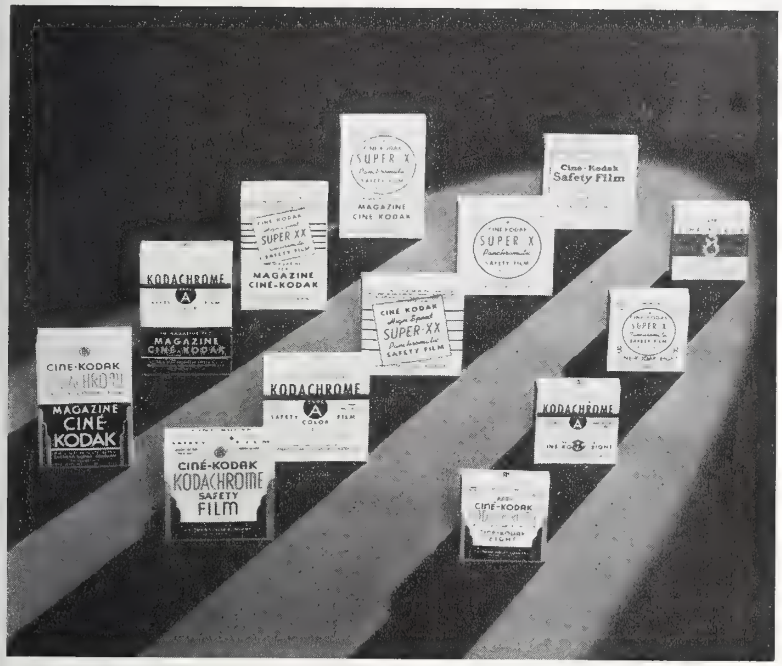
Authorized repair shops of the Eastman Kodak Company stand ready to effect complete overhaul of all Ciné-Kodaks and Kodascopes. And "complete overhaul" means just that! All parts that need adjustment, and *can* be adjusted, *are* adjusted. Other parts are repaired. Still others replaced. The equipment is next given exactly the same tests and inspection which brand new Ciné-Kodaks and Kodascopes must undergo—and it is then returned to you, mechanically good as new, completely overhauled, and that overhaul backed by Eastman.

Complete overhaul prices are available from your Ciné-Kodak dealer.

# to make Good Movies

# and Technic ALL are right

## KNOW YOUR FILM IS RIGHT



ABOUT the most reassuring of all the pleasant aspects of movie making is to load your camera with a fresh film, look at your subject, consult exposure guide or meter, set and shoot—knowing that the film will make the movie exactly as you planned it.

This assurance is abundantly yours when you've Ciné-Kodak Film in your camera. Wonderful full-color **Kodachrome**—"regular" for outdoor daylight use, or indoors under Daylight Photofloods . . . Type A Kodachrome for nighttime shots indoors and out . . . fast, fine-grained **Ciné-Kodak Super-X "Pan"** for indoor and outdoor movies . . . super-fast **Ciné-Kodak Super-XX "Pan"** for indoor shots and movies under weak outdoor light with 16-mm. cameras . . . ever-dependable **Ciné-Kodak Eight "Pan"** for roll-loading "Eights" . . . and low-cost, high-quality **Ciné-Kodak Safety "Pan"** for 100-foot "Sixteens."

Any and all—you *know* they are right.

## KNOW YOUR TECHNIC IS RIGHT

IN movie making the right technic is important when unexposed film is in the camera—and no less important when exposed film is over a splicing block.

HOW TO MAKE GOOD MOVIES, the best-selling movie mentor illustrated on the back cover of this magazine, has already improved the taking and editing technic of more than 125,000 cinamateurs. It may not tell the expert much that he doesn't already know, but it's certain to remind you of a lot you may have forgotten.

And for editing equipment—the unique Kodascope Editor Outfit shown at the right. It has everything you need to put your best footage forward, handily grouped into a compact and portable case. Universal Splicer, Kodascope Movie Viewer, rewinds, editing tray and bracket, storage space for film cleaner and extra reels—the Editor Outfit is one of several Eastman editing units which help you to make your good movies better than ever.

With camera "right," loaded with the right film, exposed and edited to best advantage—you've got what it takes to make good movies, every time.

## EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

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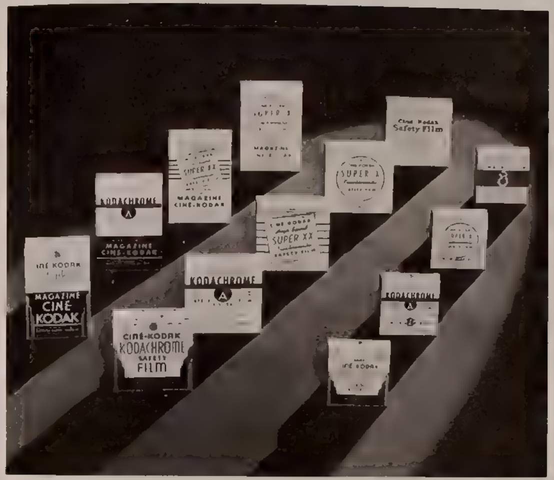

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**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**

Eric N. Unmack, ACL

• Members and guests of the Westwood Movie Club, in San Francisco, at recent annual dinner.

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

**New in Detroit** Named after the familiar Flying Red Horse, of Mobilgas, the Pegasus Camera Club, ACL, has recently been formed among employees of the Socony-Vacuum Oil Company, in Detroit. First officers are William N. Royer, president; I. G. Walters, vicepresident; Mrs. Marie Hamilton, secretary; William Meese, treasurer. Roland R. Nette is chairman of the membership committee, with Arthur A. Field in charge of programs. Meetings are being held on the third Friday of the month, in the projection room of the company's Administration Building.

**Prizes aid war** Poles apart, yet joined in the war effort of the United Nations, movie clubs in the United States and in Australia recently have reported a practice which may well become a tradition of our hobby for the duration. From the Australian Amateur Cine Society, in Sydney, comes word that prize monies awarded in their late annual contest have been returned by the winners for the purchase of war bonds, while in Philadelphia recently the first place winner in the contest of the Philadelphia Cinema Club has returned his cash prize to the club for donation to the Red Cross. In recognition of this action, members of the club voted unanimously a substantial addition to the sum from the club's treasury.

**Linden aids defense** *Air Raid*, a one reel monochrome film, produced in both 8mm. and 16mm., has been completed by the Linden Cinema Club, ACL, in New Jersey, and has been approved by the Linden Civilian Defense Council, following a preview screening in the city's Public Library. Production staff for the picture included Carl Ehrengart, director; Barbara Cavadel, assistant director; Allan Cavadel and Dr. Emanuel Mandell, 8mm. cameramen; John Kobus, 16mm. cameraman; George Zoerner, electrician; Mrs. Peep Yuhas, makeup; Al Frakas, property man; Edward Schoenlank, titles. So successful has been this first volunteer production by the club that the Linden Defense Council has already requested further films from the club and is making arrangements for a defense film budget.

**Kenosha completes film** Members and guests of the Kenosha Movie Makers Club, in Wisconsin, gathered recently in the city's Historical and Art Museum for a premier screening of *Kenosha, The Gateway City*, a record study of the community in 16mm. color. Norbert Roeder, curator of the museum, wrote the original treatment outline, which was translated into script terms by W. W. Vincent, jr., ACL, with Lewis Rasmussen, ACL, in charge of filming. The titling treatment of the picture has been attractively handled in simulated book form, with each of the eleven chapter headings introducing a major sequence of the presentation. The production will be screened locally by the club before civic and social groups.

**Utah's sixth** Winning between them four out of six top places, Al Morton, ACL, and Ted Geurts swept the two advanced amateur divisions in the recent annual contest conducted by the

[Continued on page 217]

• Members of Public Service Camera Club of N. J., at recent meeting at Newark, N. J.

Public Service News

# YOUR DRAFT BOARD

## How board's doctor made film record of his work

**Stanley H. Hackman, M.D., ACL**

AS AN examining physician of Lancaster County Selective Service Board No. 4, in the State of Pennsylvania, I have seen many hundreds of American young men go through the processes of the Army draft. As an amateur movie maker, I have had the privilege of recording that historic process in some 400 feet of 16mm. color film. It was not an easy filming job. My results are not perfect. But they do tell a factual story of one of the greatest group efforts ever undertaken by the American people. I shall never regret an hour of the many that I spent on this record picture.

My project began with a letter, addressed to the State Headquarters for Selective Service, asking permission to take pictures, not only of our own local center, but also of all the important succeeding steps until a draftee was actually inducted into the Army. A week went by, then two weeks and still no answer.

When, at the end of the third week, I did hear from Harrisburg, I understood the reason for the delay. My answer was composed of seven different official forms, carrying nine different endorsements. But they brought me the authority for filming, right through to the formal oath of allegiance of the newly inducted soldier.

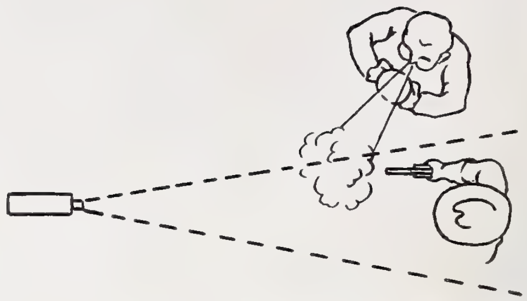
I had decided in the meantime to follow, as far as possible, a representative draftee from our community through each step of the process. A scenario had been roughed out, and "The Boy" was selected by the time my authority arrived. We had to move swiftly from then on. The Boy, already approved in our board medical examinations, was scheduled to go to Harrisburg shortly for the official Army checkup. Before that happened, I had to rush through some staged scenes, to show him taking our own draft board tests, [Continued on page 215]

SELECTIVE SERVICE
Lancaster County
LOCAL BOARD No. 4

• Frames from the movie of operation of Lancaster County Service Board, here described.

16mm. scenes by S. H. Hackman, M.D., ACL

# The Clinic



Revolver smoke made with white face powder or flour

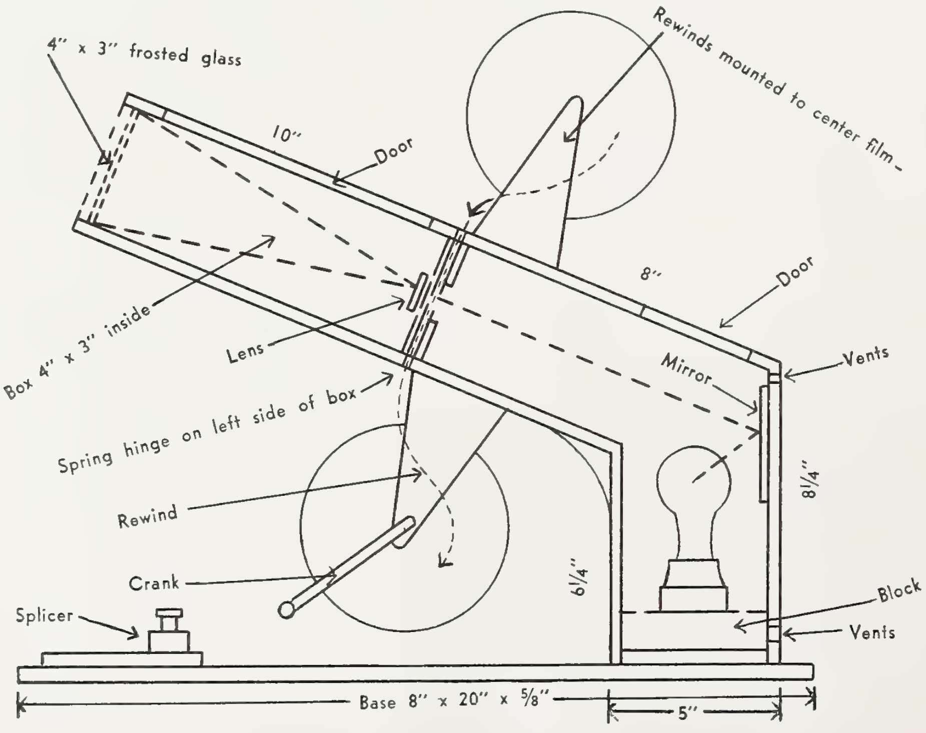
## Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

**Viewer** With movie making equipment becoming more difficult to obtain, we expect to see great strides in a drive to "make it at home." This department of Movie Makers hopes to be even more helpful than before, in seeking out and in originating new methods for doing things with materials that may still be available to us and at as low a cost as possible. The viewer illustrated below, for example, cost *less than a dollar,* with the exception of the lens, which you may have, and the light bulb and socket, which can be found in most homes. All credit for the viewer shown here goes to R. W. Hall, ACL, from our neighbor, Canada, who tells us, "After studying all the drawings that have been published in Movie Makers recently, and after many trials, I finally built a viewer that gives me results. The drawing is almost self explanatory. The box is made of one eighth inch Masonite for the sides and of five sixteenths inch pine for the top and bottom. Pine was used in constructing the other parts, except for the base, which is of five eighths inch plywood. For the lens, I used the *f*/3.5 objective from my 8mm. camera. It was properly centered and mounted on a heavy card, to protect the thread, and I focused it by screwing it in or out. The film guides are made of light Manila tag board, held in place with cellulose tape, and the apertures were cut to fit the frame size of the film and were centered on the lens. The frosted glass viewing screen was mounted in saw cuts. The front section of the box is hinged on the left side with a spring hinge. This arrangement allows one to place the film easily."

This discussion concludes Mr. Hall's description, and we should add only a word. We suggest that velvet be used to line the film track, so that no scratches may occur when the film is drawn through the box.

Plan for making a dollar viewer described above

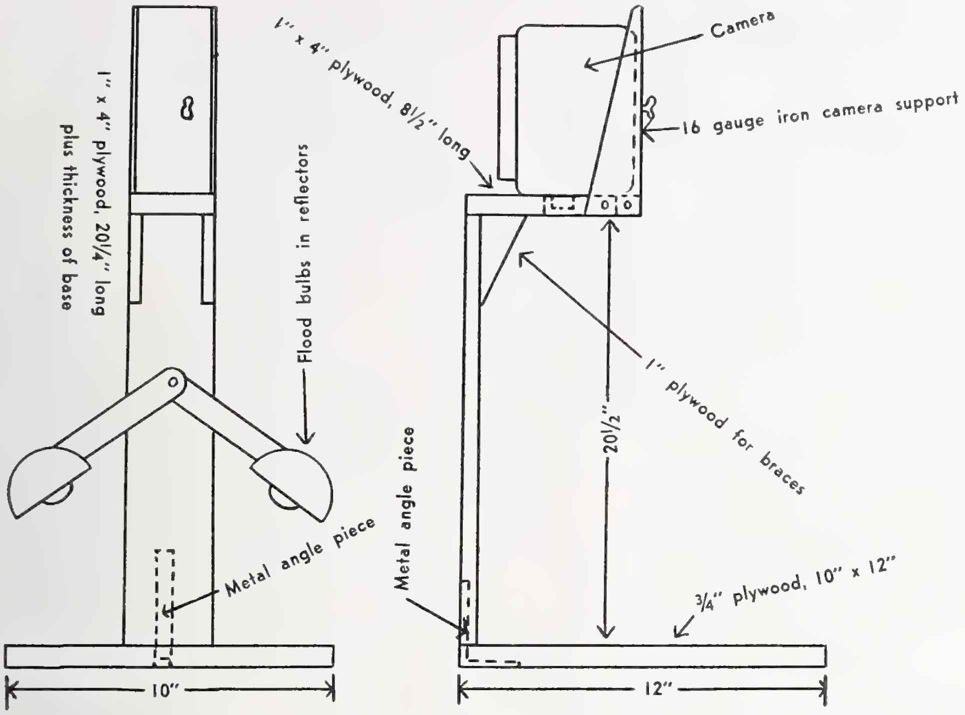


**Stunt** Jerry Koutnik, jr., ACL, writes, "In a small playlet that I filmed recently, there was a scene of a revolver shot. I had to use a toy pistol, but I wanted it to smoke after the shot, as if it were a real gun. I solved the problem in the following manner. I had an assistant blow white powder (I used flour) from a shallow plate, held at one side of the gun and a little to its rear. The camera was quite close to the gun, so that the assistant and his pan of powder were outside the field of view. The result was very convincing."

We present a diagram above to illustrate the "stunt," and we point out, at Mr. Koutnik's suggestion, that the powder should not be blown directly into the camera lens.

**Titler** "After seeing your article in the February Movie Makers, describing the titler made by A. R. Bowen, ACL," writes Louis C. Duncan, "I decided to submit a sketch of the vertical titler which I made and with which I have had excellent results.

"I used one inch plywood, because it is rigid and yet it is easy to work. The base of the titler is twelve by twenty by three quarters inches, however, while the rest of it is made of one inch stock. The upright is one by four by twenty and a half inches plus three quarters of an inch for the base into which it is mortised, and it is braced with a metal angle piece, set in beneath. The top or camera base is one by four by eight


1" x 4" plywood, 20¼" long plus thickness of base
8
Flood bulbs in reflectors
Metal angle piece
10"
1" x 4" plywood, 8½" long
Camera
16 gauge iron camera support
1" plywood for braces
20½"
Metal angle piece
¾" plywood, 10" x 12"
12"

Simple plan for an efficient vertical titler and animation stand

and a half inches, into which holes are drilled for the lens of the camera and for the viewfinder. On some cameras, it might be necessary to make the opening for the lens larger, so that exposure and focusing controls may be reached conveniently. The camera base must be perfectly squared and level with the base, and a hole of one quarter inch diameter is drilled in it, to accommodate a tripod screw to hold the camera in position. The camera base should be braced with triangular pieces of one inch plywood and, a short distance below them, a pair of small flood bulbs in reflectors may be supported on movable arms of wood or metal, as shown in the diagram.

"By using my Eastman Model 20 8mm. camera with a portrait attachment and by filming at a small lens opening, I get good depth of field, and the camera covers an area or title card field size of five by six and three quarters inches.

"I aligned the camera by fastening it in place and by putting a flashlight behind the lens. The illuminated area on the baseboard outlined the size of the field and its exact position. Then I fastened small metal strips on the baseboard, to serve as a guide in placing the title card."

This vertical titler has a special advantage, for it provides an excellent setup for making animated cartoons.

**Turntable** J. H. Tubbs, ACL, sent the photographs of the excellent dual turntable outfit which you see here. "You may recall," he writes, "that you were so kind as to send me a copy of the booklet, *Building a Dual Turntable*. My outfit is now finished and working in a very satisfactory manner, and I thought perhaps you might be interested in the results, although the plans in the booklet were not followed closely.

"The motors are General Electric two speed. The second button from the left is a switch and volume control for the amplifier. The three other buttons are the switches and volume controls of the motors and tone arms, while the toggle switch, right rear, takes care of the microphone, which does not appear in the photograph. You may note that the outlets are all mounted on the panel. This arrangement, I feel, protects the outlets when the outfit is carried about in the trunk of my car."

This job looks like a fine one, and we are glad that Mr. Tubbs changed our plans to suit his own needs. We never feel that our suggestions regarding homemade equipment must be followed to the letter if the movie maker wants to modify them. In fact, we think that individual changes and modifications increase the usefulness of our basic ideas. Of course, if Mr. Tubbs had started with our plan for a dual turntable and had ended by making a titler out of it, we might be somewhat more concerned.

**Titles** Titles lettered in white on a black background are quite satisfactory for most films. Some movie makers print or letter their titles in black on a white ground; they then reverse these values by using positive film when they shoot the titles. Other cameramen want to letter their titles in white on a black background, so that they can shoot the cards with regular reversal or Kodachrome film. Arthur Farrer follows the latter procedure, and his method is a very efficient one. He writes, "After planning all my titles for

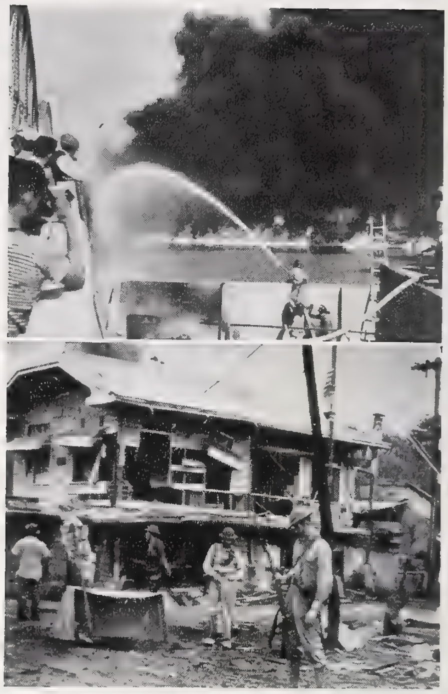
[Continued on page 215]

Homemade dual turntable in case and, bottom, ready for use

# NEWS OF THE INDUSTRY

## Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI



• Shots from latest Castle release, "MacArthur—America's First Soldier, and Manila Bombed."

**MacArthur on 16 and 8** The timeliest movie to have been announced in recent months by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is *MacArthur—America's First Soldier* and *Manila Bombed.* Now released, it combines two closely related subjects in one reel and contains tremendous appeal.

This film presents a screen symposium of General MacArthur's active career up to the period before his sensational trip to Australia. There are scenes showing MacArthur in Manila after Japanese airplane attacks.

On the same reel are shots made as Manila burned. Oil tank explosions, buildings aflame and public structures and dwellings reduced to shambles are graphically shown. This special Castle News Release, including shots only recently released by the U. S. Army, is available at photographic dealers in 16mm. and 8mm., in varying lengths, at usual Castle prices.

**Official Films moves** Albert Greenfield, of Official Films, Inc., calls attention to the change in address of that company. It is now located at 425 Fourth Avenue, New York City.

Vol. I of *News Thrills of 1942* has just been released by Official Films; and, in keeping with the accelerated tempo of world news events, it inaugurates this company's new policy of issuing four volumes, instead of two as in former years.

Mr. Greenfield has just received the Insignia of the National Order of Honor and Merit of the Republic of Haiti, from Elie Lescot, President of Haiti. Mr. Greenfield has made many trips to the West Indies and has done much photographic work in the Caribbean.

**Mineola Fair contest** One of the important features of the 100th annual Queens-Nassau Mineola Fair, September 15 to 19, is the Amateur Movie Contest. Classes in the contest, for which cups and ribbons will be awarded are as follows: Family Pictures; Travel and Scenic Films; Story Examples; Educational Pictures; Flowers and Animals; Documentary and News; Miscellaneous. The judges will include George A. Ward, ACL, president of the Metropolitan Motion Picture Club; Joseph Hollywood, ACL, of the New York 8mm. Motion Picture Club; James W. Moore, ACL, continuity consultant of the Amateur Cinema League; Charles H. Coles, ACL, chief cinematographer of the American Museum of Natural History, and Leo J. Heffernan, ACL, winner of the 1941 Maxim Memorial Award. Application for prize lists and rules may be made directly to the Fair office, Mineola, L. I., N. Y.

**Teitel-Purple X** Albert Teitel, of Teitel Laboratories, Corona, N. Y., announces the perfection of a purple tint, which, when applied to black and white film, gives an effect similar to that of purple haze stock. This new tint solves the problem caused by the recent elimination of purple haze stock, for the amateur may make titles on positive stock and color them with this purple haze tint before splicing them into Kodachrome reels.

It is available in capsule form, priced at $1.50 for four capsules. Mr. Teitel's Eastern distributor for his tints and tones, and for the new Purple X tint, is the L. R. Biber Company, Times Building, New York City.

**Agfa commemorates** Agfa Ansco has just published a booklet which commemorates the 100th anniver- [Continued on page 219]

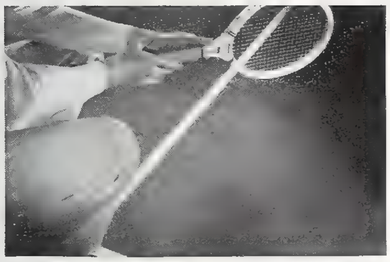
Color-Title outfit
The Iron Horse
The A to Z Home Movie Title Maker
Initials
Figurettes

• At left, A to Z Color Title Outfit, attractively packaged.

# FILMS YOU'LL WANT TO SHOW

## Non theatrical movie offerings for substandard projection

■ *One Day in Soviet Russia*, 16mm. sound on film, running time, fifty five minutes, is offered for rental and lease by Brandon Films, Inc., 1600 Broadway, New York City. This full length dramatic record was filmed simultaneously by ninety seven cameramen, spread over the vast areas of Russia. Written and narrated by Quentin Reynolds, it gives a complete picture of life in the Soviet.



■ *Fundamentals of Tennis*, 16mm. sound on film, two reels, running time, twenty minutes, is distributed by Transfilm, 35 West 45th Street, New York City. It features Don Budge, who also delivers the commentary. The expert tennis instruction, given by a master, covers backhand drive, service, volley and half volley.

■ *Billboard Girl*, 16mm. sound on film, two reels, running time, twenty one minutes, is distributed by Astor Pictures Corporation, 130 West 46th Street, New York City. Here, Bing Crosby is presented as the boy in love with the girl on the billboard. He seeks her out and sings his way into her heart. Complications arise in the form of her fiancé and her father, not to mention her brother and his gang, who try to break up the romance. But the couple finally elope, and the film closes with Bing crooning *Were You Sincere?* to the wife.

■ *The Eternal Gift*, 16mm. sound on film, running time, 100 minutes, records, for the first time, a solemn High Mass, which is portrayed with great clarity and impressiveness. The Right Reverend Monsignor Fulton J. Sheen interprets the Latin prayers and symbols of the mass. This full length film, two years in the making, features hymns sung by the Schola Cantorum and a choir of fifty Gregorian chanters, with the Chicago Symphony supplying the musical score. Walter O. Gutlohn, Inc., 25 West 45th Street, New York City, is the distributor.

■ *Garden for Victory*, two reels, 16mm., silent in color and black and white sound on film, is distributed for rental or sale by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago, Ill. Produced in collaboration with the National Garden Bureau, it shows every practical step in planting and in the care of a back yard vegetable garden.

■ *Pagliacci*, ten reels of 16mm. sound on film with three reels in color, is offered for sale or rent by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. The complete Leoncavallo opera is gloriously sung by Richard Tauber, Steffi Duna and Arthur Margetson. The lyric surge and dramatic simplicity of a great opera are transferred to the screen.

■ *Come Back To Ireland*, 8mm. silent and 16mm. silent and sound on film, is distributed by Castle Films, Inc., 30 Rockefeller Plaza, New York City. It presents a visit with the people of Ireland and their songs, legends and history, which are of particular interest now, because of the fact that so many American soldiers are stationed in Ireland.

■ *News Thrills of 1942, Vol. I* has just been released in 8mm. and 16mm. by Official Films, Inc., 425 Fourth Avenue,

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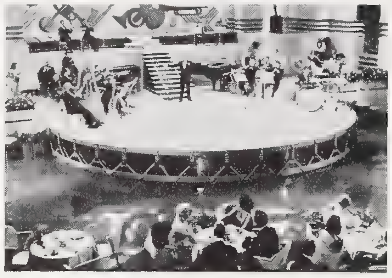
New York City. This authentic film, covering today's history making events, features the following happenings: British Commandos in action; Japs bombing Pearl Harbor; battle of Singapore; U. S. declares war; burning of S. S. Normandie; Russia stops Hitler; shelling of Aruba; U. S. Navy blasts Marshall Islands. This film is available in short and feature lengths, in 8mm. silent and 16mm. silent and sound.



■ *Something to Sing About,* 16mm. sound on film, ten reels, running time, ninety five minutes, has a cast that includes James Cagney, Evelyn Dow and Mona Barrie. This movie, distributed by Post Pictures Corporation, 723 Seventh Avenue, New York City, is an entertaining musical, with Cagney as a sensational New York band leader who is lured to Hollywood. Studio intrigue and a pampered leading lady almost wreck the musician's life and career, but everything is straightened out before the end.

## They volunteered for victory

[Continued from page 192]

corded sound film. While this editing was being done, a tentative draft of the narrative comment was prepared, with the production using the regular membership services of the League's continuity department in advising on both these matters. At the same time, a standard lead title assembly for both versions of the film and a set of subtitles for the silent edition were being prepared by a professional title making service. With these at hand, the lead titles and the end title were spliced to the picture footage (cut for sound) and the final exact timing of the narrative and pictures was worked out.

The production was now ready to go to the recording studio. Even in this exacting phase of the work, the voluntary character of the project was generously maintained. George A. Ward, ACL, an able amateur filmer and staff announcer for the city's municipal radio station, WNYC, offered his services to the project as narrative commentator. The selected recording studio contributed the time of its trained staff in the actual recording of the sound track and continued to act as supervisor in seeing the production through the laboratory phases of its making.

The raw stock used throughout had been a medium speed, relatively fine grained panchromatic reversal. It was desirable, therefore, to have the original picture footage copied in a duplicate negative for sound printing—before that same reversal footage could be recut to the slight degree necessary for a silent version with subtitles. This "dupe" negative was made and the completed sound on film positive print was rolled into the can just three weeks from the day of the production's first meeting. The silent edition soon followed, a duplicate negative was made of it and the production was complete.

The wisdom of working in these two versions has been amply proved since that time. Because the film is being distributed without charge by the Civilian Defense Volunteer Office, its screening (just as its producing did) must depend on volunteer workers. According to CDVO, there are available to them approximately ten silent projectors from volunteer sources for every one sound machine. Further, since the picture was intentionally held within the capacity of a 400 foot, 16mm. reel, it does not require the use of projectors with extension arms. These points may well be kept in mind in all film production for the cause of civilian defense.

All told, no fewer than ten organizations or individuals engaged in the production of *The Volunteer Nurses' Aide,* each contributing generously of his time and ability. It is a fine film, finely produced. Its history is a signal example of the genuinely able and worth while results which volunteer filmers can command—once they have set their hands and hearts to the chosen task.

## We made a Red Cross picture

[Continued from page 193]

*non there is an earnest group of women quietly engaged in local Red Cross work.*

*This picture is a tribute to their devotion to the cause.*

This title fades out, and the picture opens with a closeup shot of the Red Cross flag. Next, there is a dissolve, and the famous Red Cross poster, *The Greatest Mother of Them All,* appears in the center of the red cross on the banner, and then the scene fades out. A closeup of a baby in her birthday clothes, lying on her stomach facing the camera, is the opening shot of the first sequence. It was taken in the city's baby clinic. Needless to say, this shot evokes a mild chuckle from the audience and puts them in a pleasant mood. The rest of the sequence shows how the Red Cross nurses' aides help in the work of the clinic.

The next sequence shows the Red Cross headquarters, with its staff of volunteer workers engaged in their tasks, and introduces Mrs. Henry C. Beck, the chairman of the Mt. Vernon Branch, who incidentally was exceedingly cooperative and helpful. A motor corps worker enters and receives orders to pick up bandages from the surgical dressing workroom in another part of the town. She leaves the building, enters her car and drives away.

Her car is halted in traffic, and a little girl, standing on the curb, is about to throw away the tinfoil wrapper of some candy when she sees the sign on the rear of the car, which reads "Bring Your Tinfoil to Red Cross Headquarters at City Hall."

The little girl looks at the tinfoil in her hand and then skips away. She meets a group of children playing and shows them the tinfoil; she says that she is on her way to give it to the Red Cross. The other children tell her that they save tinfoil, too, and also work in school for the Junior Red Cross. The scene fades out, and a sequence of Junior Red Cross workers in school fades in. They are shown making toys and quilts, knitting and placing toys in Red Cross boxes to be sent to the children of Great Britain.

Sequence follows sequence in increasing tempo, as the picture reveals the various activities of the local branch. There is a knitting workroom sequence, the high light of which is a closeup of the gnarled hands of an elderly lady, busily knitting a sweater.

The longest and most interesting sequence shows the Surgical Dressing workroom. The motor corps worker brings in the order for 3000 bandages that are required by central headquarters at White Plains. The bandage material is unpacked and distributed to the workers who fold the bandages.

Other workers gather, count and stack the completed bandages and still others pack them and mark the packages. The motor corps worker picks up the completed packages for delivery and, as she leaves through the door, the scene fades out.

The clothing workroom sequence shows cutters at work and sewing machines busily whirring, to make warm clothing for children, and ends with a shot of the garments being placed in bundles.

A first aid class is shown in session, with a doctor teaching the ladies correct methods for bandaging the various parts of the body, and two students are engaged in practicing the prone pressure method of resuscitation.

The tempo of the picture increases as a sailor and some soldiers apply for aid and advice at the headquarters of the

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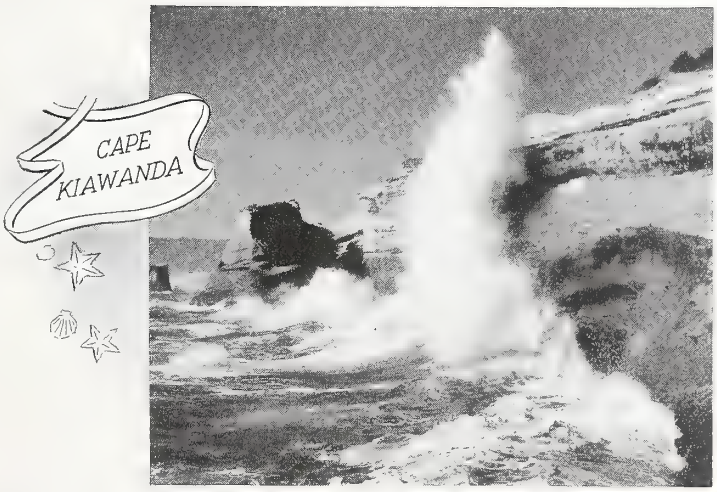
Check the features of the Miniature Speed Graphic at your Kodak dealer's. It's an exciting camera.

*Graflex and Graphic cameras are made by the Folmer Graflex Corporation.*

**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**



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service men's committee. The martial airs of the accompanying music help to quicken the pace. Originally, the picture included a Roll Call sequence at the end, but, after war was declared, this sequence was deleted, and the following titles and montage shots were made and substituted in its place:

*The Red Cross is the only volunteer organization permitted to aid the wounded and suffering of the armed forces of the United States in time of war.*

Another title follows. It has for a background a blood red sky, across which is emblazoned in large letters:

*THE UNITED STATES IS NOW AT WAR!*

Just as this title flashes on the screen, the stirring strains of *America* are heard, and the first verse and chorus of that melody, played by a military band, continue to the end of the picture. Montage shots of people, old and young, making contributions to the Red Cross, are interspersed between titles, making pleas for funds. A long line of feet of men, women and children, marching up to contribute to the great cause, follows with a final plea:

*Give to the Red Cross Now!*

The picture ends with a scene of the Red Cross flag and poster, which dissolves into a shot of the American flag.

On the basis of our experience, here are a number of points that one should consider when he undertakes a film of this type.

1. Somebody who is thoroughly familiar with the work of the organization should be assigned to help in the preparation of a scenario or shooting script. We were fortunate that Mrs. George C. Richard, chairman of the Public Relations Committee of the Mt. Vernon Branch, under whose direction the picture was made, had the foresight to assign this task to Mrs. J. W. Love, jr., a member of her committee and a Red Cross lecturer.

2. A regular time schedule should be prepared in advance, and somebody in the organization should be delegated to see that persons to be filmed are ready and working at their tasks when the pictures are to be taken.

3. Adequate facilities should be furnished for transporting lights and equipment from place to place.

4. Rooms in which scenes are to be made should be of adequate size, so that the movie maker will be able to move about while he is taking scenes. This job may require shifting some activity to a temporary location, so that it may be filmed. Adequate lighting outlets should be available, so that the scenes can be properly lighted.

5. Taking a picture of this sort is definitely not a one man job. It is a type of production that is very suitable for a movie club project.

6. When you take sequences, be careful to weigh the value of each scene, so that inconsequential incidents will not be given too much footage, to the detriment of the tempo of the picture. For example, when we were taking the first aid scenes, the instructor wanted us to take a picture of how a splint is applied to a broken leg. Having had first aid instruction, we realized that this action would require too much footage.

7. If a large group of persons is assembled for a sequence or if retakes at a later date are likely to be difficult, it is better to take extra scenes, called "protection shots," so that no retakes will be necessary.

There is a lot of action and color to be filmed in any local branch of the Red Cross or, as a matter of fact, in any civilian defense endeavor. When you make a picture of local activities in which local people participate, a considerable amount of local interest will be stimulated. You can count on friendly audiences! And you may feel that you are useful and beneficial to your community. That is why we prize our Red Cross service pins.

## Filming fish — not in the sea

[Continued from page 195]

transparent. However, we found that the white surface of the wall immediately behind the tank appeared as a flat glare. To correct this defect, we tried holding pieces of blotting paper of various colors immediately behind the tank. We found that blotting paper of a soft cream color gave a pleasant result and that blotting paper of a blue color made it appear to the camera finder as if the water in the tank extended back into the distance. It was easy to attach the blotting paper to the wall with cellulose tape. (See Fig. 3.)

The final arrangement in the lighting setup was to place sheets of white paper behind the cardboard mask, so that they would reflect light back into the water. We used two sheets, one on either side of the tank.

The next question was exposure. We realized that it would be difficult to hold a meter close enough to a swimming goldfish to get an accurate reading, so we decided to use the substitution method. We obtained a sheet of glossy cardboard of about the same color as that of the goldfish and another sheet of dull cardboard of the same color as that of the green vegetation, the fish being shiny and the vegetation being more absorbent of light. These cards were held, in turn, tightly against the rear of the tank, and readings were taken from the front of the tank. The readings were noted, and the camera was set for an exposure halfway between the two.

We felt that the light was evenly enough distributed, so that the rear of the tank received about the same amount of illumination as did the front, and results proved that we were right. The exposure meter readings that were taken by this method were satisfactory for both black and white and Kodachrome.

Thus, we hoped, we had solved all our problems—but the worst was yet to come! We set up the camera with a two and a half inch lens in place and put a fish in the tank. After allowing the goldfish time to get accustomed to its highly illuminated surroundings, we started to focus through the reflex finder for a closeup. The fish presented its side to the camera and, when the scene was sharply focused, it looked fine—but, when the fish turned somewhat head on, the head and tail went completely out of focus!

With dark forebodings, we consulted our depth of field tables and found that, when the two and a half inch lens was focused at two and a half feet, with an opening of *f*/3.5, we could expect a depth of field of *one inch*. Since the depth of the tank was over six inches from front to back, we realized that we could never get any closeups of fish swimming, with this little depth of field.

We first attempted to restrict the field, by putting a sheet of glass inside the tank and by moving it up to within an inch or so of the camera side of the tank. The glass limited the movement of the fish, but we found that the fish became so frantic and struggled about so much that it was impossible to film them satisfactorily.

Then came a bright idea—why not get *little* fish, whose small size would make it less likely that they would be partly out of focus? This idea turned out to be a false hope, for we found, after all our trouble, that the small fish were tremendously lively and would not stay in any one place long enough so that we could focus on them. We finally solved the problem in just the opposite way—by getting large fish which were slow moving. We waited hours for them to get into position and then so moved the camera that, in the case of close shots of the head, for example, the rest of the body would not be seen out of focus.

We might mention, for the benefit of those who would suggest much more light and thus a smaller lens opening, to increase the depth of field, that we also tried that idea and found that you did get sufficient depth of field but that you got *boiled goldfish*. We might also mention that our only trouble with depth of field came when we used telephotos; with the regular lens, which we used for full shots of the tank, everything was fine. Figs. 4 and 5 show the camera set for long shots and closeups respectively, and they also show that, even with the camera very close to the tank, the mask of cardboard prevents any light from hitting the lens.

Of course, to make the film complete, we filmed the preparation of an aquarium tank, and we shot various other phases of the care of fish, but these shots did not present any unusual problems such as those that we have enumerated. There were many amusing occurrences, too, when we had to play peekaboo with fish that insisted on hiding among the greens. There were times when a fish would slowly get into a good position, and then, because of its keen sense of hearing, it would flash away at the first sound of the camera motor. We were puzzled, too, when certain fish would swim casually about until the lights were put on and then go whirling about the tank without a stop until the lights were turned off. We thought that they did not like the light, but we found out, by accident, that, when the lights were on, and the rest of the room was fairly dark, the glass sides of the tank acted as mirrors, and the fish thought that they were seeing other fish swimming at them from every direction.

Making *Finny, the Goldfish* took all our evenings for about three weeks, but, because of thorough testing and experiments that were done in advance, it did not take as much film as we had expected. Out of about 800 feet that were shot, we could use all but about fifteen or twenty feet, and this fact gave us adequate choice of shots for a one reel film.

You can expect almost anything to happen if you try a movie of this type, but it is well worth the effort, and the results, if in Kodachrome, are really spectacular. While *Finny* was produced as an educational film, the subject lends itself to any picture of life about the home, and it does have the advantage of giving the movie maker a small area to light. Incidentally, we do not intend to undertake any future productions which might involve working with animals (or fish) that cannot be expected to understand verbal directions.

## Filming New Brunswick's isle

[Continued from page 197]

us were a mass of leaping, shining fish. Here was something that we knew would be a high light of our trip to New Brunswick. I ran 300 feet of Kodachrome through the camera (it seemed in no time at all), and I went back for more shots a few days later.

I found that lenses of different focal lengths were a big help in getting a variety of views of the action. On the second trip, I found a different vantage point for filming, and thus I had plenty of shots to develop a complete sequence, with closeups of such things as the winches, as they hauled the bulging

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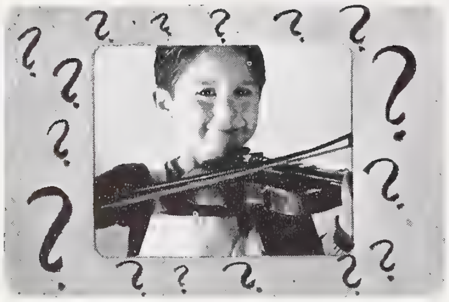

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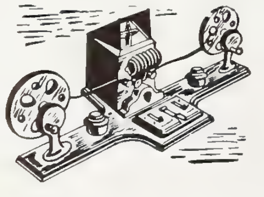

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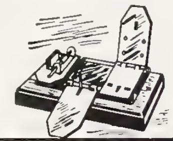

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net out of the water, the blue green water itself, gleaming with pearly fish scales, and the corks that held the net.

I came from that experience enthusiastic about the possibilities of picturing the herring industry. I decided to go to Seal Cove the next day and to shoot the next step.

Seal Cove is an interesting place, teeming with local color—an ideal place to paint, if you are an artist, and just made to order for the cine fan. There are the smokehouses and the canning factory. Local characters sit on the bridge railing and whittle, probably making comments about movie makers and their crazy antics.

However, everybody is very friendly and is willing to pose or to act out a bit of action for you.

At Seal Cove, I obtained scenes of stringing and smoking the herring, and I found myself returning again and again, for just another viewpoint or just another lighting condition.

I filmed Seal Cove in the sunshine, at sundown and, best of all, in the fog, when the ships seemed to glide into the cove as on a sheet of glass.

And then I filmed the gulls, the harbor scavengers. These shots suggested a trip to Wood Island, where thousands of gulls nest. I chartered a boat and discovered that Wood Island lived up to its promise. There are thousands of gulls on the island, and I filmed the life of the seagull in ultra closeups, from the time the shell is first broken to the period when the adult gull goes fishing.

A picture of Grand Manan is not complete without scenes of a visit to Dark Harbour and of the dulse pickers. Dulse is a variety of seaweed, and it is picked at low tide. A dark brown slippery growth when wet, it becomes quite crisp when it is exposed to the sun. It is spread out on the rocks to dry, and, when it is crisp, the natives eat it like popcorn; it is considered quite a treat. A good sized bag of dulse costs ten cents. We were urged to try it. Perhaps one can acquire a taste for dulse, but we could not do much more than nibble at it, for it has a very fishy flavor with a strong aftertaste of iodine.

A picnic trip to the west side of Grand Manan brought us to the high headlands known as Money Cove. Legend says that Captain Kidd buried two kegs of gold here, and that gloomy fiord seems today a fitting place for buried treasure and the operations of pirates. Even the Indians of old stayed clear of near by Indian Beach because it was haunted.

The possibilities of Grand Manan for the movie maker and artist are very great, and I feel that I should like to try again. Particularly I want to get some more of those fog shots.

The rest of the Province of New Brunswick has a great variety of film subjects to offer. You can film hunting and fishing on the Province's beautiful streams and rivers. The paper and logging industries of New Brunswick would lend themselves to a fine movie story. The scenic filmer can find beautiful material in the drives along the river valleys of St. John and the Miramichi.

Bliss Carmen, New Brunswick's own poet, has written some descriptive verse that would form an ideal theme for a movie, particularly one filmed in the fall of the year. Of course, we are all familiar with Campobello, President's Roosevelt's summer home. This island is usually grouped with Deer and Grand Manan, and the three are called the Isles of Fundy.

In New Brunswick are the famous Reversing Falls, just above St. John. Here the tides cause the St. John River literally to run uphill, and for a movie of an illusion try that Magnetic Hill near Moncton.

Naturally, one must observe some caution and restraint in filming, for we are at war, and some subjects are taboo. But there is plenty of cine material in New Brunswick of a non military nature. When you are in doubt about the advisability of shooting a subject, ask a Royal "Mountie." You will see the "Mounties" almost everywhere and you will find that they will go out of their way to help you.

When we were about to say goodbye to New Brunswick, I was searching for some suitable ending scene, other than the inevitable sunset fade out. South Head Light seemed to offer a new type of final shot; so, just before dusk, I set up my camera and tripod and took a view of the lighthouse while there was yet enough daylight to get a picture. Then, without moving camera or tripod, I rewound the film. When the camera was in readiness, I waited in the fast gathering dusk for the lightkeeper to start the revolving light. When the light went on, I made another exposure of the lighthouse, and the resultant pictures make a fitting closing shot for *Grand Manan.*

## Holiday in Dixie

[Continued from page 199]

ment for a sequence of Washington, try building your film around the Washington Monument. After an introduction to the city by shots of the Monument itself, you can present each different section of the city by an introductory shot from the windows of the shaft.

A good starting point is the White House, because from it you can travel up Pennsylvania Avenue to the Capitol. Incidentally, this treatment will give you a chance to give your audience an idea of the layout of the city. Use a title, *Like a spoke in a great wheel, Pennsylvania Avenue runs from the*

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*White House at the rim to the Capitol at the hub.*

After filming the Capitol, you might want to shoot samples of both traditional and modern architecture in the city. The Library of Congress and the United States Supreme Court Building near by are excellent examples of the differing styles. The important point to watch in making a Washington picture is to be sure that the buildings are well lighted by sunlight, so that you can stop down to *f*/8 or to half way between *f*/8 and *f*/11.

Nothing spoils a scene of a building like a washed out sky background, and nothing enhances one more than a deep blue sky. A list of the buildings, accompanied by notations of the best time of day to film the structures, will be a big help. You can easily compile such a list after consulting a map of the city.

The white buildings are likely to give high meter readings which, if taken literally, will mean underexposure of the surrounding area; so, don't let the white areas fool you. When you are filming in color, you will find that the equivalent of *f*/9 is about right for full lighted medium shots, while *f*/8 will usually be the correct exposure for scenes with details in the shadows or with large dark areas.

The Monument theme can be carried right through to the end of the Washington section of the picture. Mount Vernon and the Masonic Memorial can be introduced nicely, by a shot down the Potomac from the windows of the Monument, and the Lincoln Memorial and Arlington Cemetery sequence can follow a window shot made by tilting the camera from the base of the shaft upward to the Mall.

Don't neglect the Washington Cathedral either, for there, in the warmth of afternoon sunlight, the beautiful exteriors can be filmed and, when you go inside, you can record the stained glass windows on Kodachrome with an exposure of *f*/1.9. The result will make you gasp. The Monument silhouetted against a sunset will provide the closing scene for the Washington section.

Dual turntable music is a big help in a presentation of a picture of the nation's Capitol; if you can supply a reading of the Gettysburg Address as a background for the Lincoln Memorial, you will make the collective hair of your audience stand on end. Try to synchronize the last words of the speech with a final shot which tilts down from the inscription over the massive figure of Lincoln to the strength and character of the great face.

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ery turn of the fine highway opens new filming possibilities. For shots into the historic Shenandoah Valley, with its patchwork or checkerboard farms, slip a haze filter over the camera lens when you are shooting Kodachrome, or a yellow filter if you are filming in black and white. Filters are really necessary here, for haze is the rule and not the exception.

Mount the camera inside your car, on a tripod, and, driving about fifteen miles an hour, film the road as it unwinds before you around sharp curves and along the brink of uncomfortable precipices. An especially effective dolly shot may be made from the moving car, as you drive through the tunnel which has been cut through the side of a mountain. The growing circle at the far end, as the car approaches the opening, is really unusual. If your camera will not run long enough to cover the whole length of the tunnel, hold the camera very tightly to your tripod with one hand and, while the button is locked in "run" position, carefully keep winding the spring with the other hand.

The Drive terminates at Lexington, Va.; thus, it is a perfect continuity link to scenes of Virginia Military Institute and Washington and Lee University, two schools which for generations have been closely associated with the South. A dress parade at V.M.I. is a high light worth having in any film of these parts, and, if you inquire ahead of time about the days on which this event is to be held, you can plan to catch it.

In a chapel on the Washington and Lee campus, which incidentally adjoins that of V.M.I., is buried the great Lee himself; although the building itself may be filmed, the recumbent white marble statue of the great Southern leader is not well enough lighted for Kodachrome filming. Don't let that spoil the continuity, though, for many of the circulars issued by the Lexington Chamber of Commerce contain pictures of the statue in such a variety of sizes that one of them is sure to fit your titler.

The miracle which is Natural Bridge is just south of Lexington, and a well planned sequence of it will be one of the most treasured in your film. Snapshots of the bridge will be quite flat and meaningless; but, if you create suspense by filming first the sign over the post office, then the entrance house and the path leading down into the gorge and follow these shots by scenes of the tumbling stream, which created the bridge, you can achieve an impressive effect when you finally tilt up to reveal the bridge. Shoot the bridge back lighted against a blue sky, film the 2000 year old arbor vitae trees and the wild flowers which grow along the banks of the stream and finish with a full length picture of the bridge itself. If you are a dual turntable "fan," listen to the music which is being played in the gorge and get some ideas for your own accompaniment later on.

Most sacred of the historic shrines of America is Jamestown, where, on May 13, 1607, a small band of courageous Englishmen established what was to become the first permanent English settlement in the New World—the birthplace of our country. Today the visitor to Jamestown can film only a few reminders of the event. They include an old church, which has the original tower of the first brick church erected in 1639. The graveyard has tombs of some of the early settlers. A monument erected by the federal government in 1907 commemorates the 300th anniversary of the first colony, while archeological operations of the federal government are unearthing reminders of 17th Century life in Old Virginia during which Jamestown was the capital of the colony.

Although Williamsburg could be the subject of a film in itself, it is certainly a high spot which should be included in any movie of the South.

Here is a city so restored to its 18th Century appearance that the visitor feels almost as if he were back in that period of American life. Shops, homes and even public buildings have been replaced exactly as they were over 200 years ago, and there are even ladies and gentlemen in colonial dress to complete the picture.

A shot from behind the picket fence of William and Mary College will be a good opener. Scenes of the main street and of the old weather beaten signs and lampposts against the blue sky will help to create atmosphere.

The Governor's Palace and the Capitol have been rebuilt brick by brick, and the garden behind the Palace, with its box hedges and arched arbors, will delight any Kodachrome worker. You can heighten interest and provide some humor by taking shots around the Public Gaol, for the keeper, complete in wig and knee breeches, will pose with no coaxing whatever in the stocks and pillory.

If you want to include the Deep South in your picture, visit Charleston, S. C. Here is not only America's Old World in the streets of the city, but also remain here signs of the era of Cavaliers, which has inspired so many books and films. In Charleston, be sure to film the old churches, with their fine gates of lacy grille work, the lovely old residences which seem to be the very breath of the old regime and the famous battery on the waterfront which looks out to Fort Sumter; but save the most footage for the gardens of Middletown Place, Cypress and Magnolia. These gardens would be breath taking without their hallowed past; but, if one knows and remembers an old civilization of which they are the last remnants, the entire theme of the garden sequence will take on new meaning and beauty.

Hundreds of slaves toiled here on the banks of the winding Ashley, to bring into being what seems now to be the record of a dream. As you stroll through paths arched high with blossoms beneath glamorous, spreading live oaks and see what is left of the great mansions, you will live again the lives and hopes of those who figured prominently in the long making of America, and, as surely as the meaning of those gardens fills your thoughts, so will it find its way into your film.

Take your next vacation into yesterday and take your movie camera with you!

## The clinic

[Continued from page 205]

a particular movie, I typewrite each one on a separate white card. I then paste all these cards on one eight by ten inch white cardboard. I next have a photostat *negative* made of the entire group which contains all the titles. At any shop where photostats are made, the usual charge for this work is twenty five cents. If you have many titles, several large cards may be required, but the whole process is very inexpensive.

"The final result is a sheet containing white lettering on a black background. Out of this sheet, one cuts the individual title cards which are filmed in the titler."

## Your draft board

[Continued from page 203]

and I made another series of scenes to tell of his home life and ordinary work before he was drafted. It was a close call, but we managed somehow.

I was to find, however, that this shooting was simple compared to the problems that we encountered in putting together the desired sequence of the Army physical examination. The schedule called for shipping our local boys from Strasburg by bus to Lancaster, from which they would travel by train to headquarters in our State capital. We were to start early. The day, of course, dawned dark and rainy—as it so often does when you have planned some important shooting. Desperately, I ran off a few scenes of the motorcade of buses, hoping against my meter's better judgment that they might register. (They did, tolerably!)

I dashed on then in pursuit of my subjects. It had proved to be impossible to find anybody with a camera to station at Lancaster for the transfer to the train, and I knew that I could not handle this point myself and still reach Harrisburg in time for the train's arrival. Throwing a complete continuity out of the car window, I settled for the

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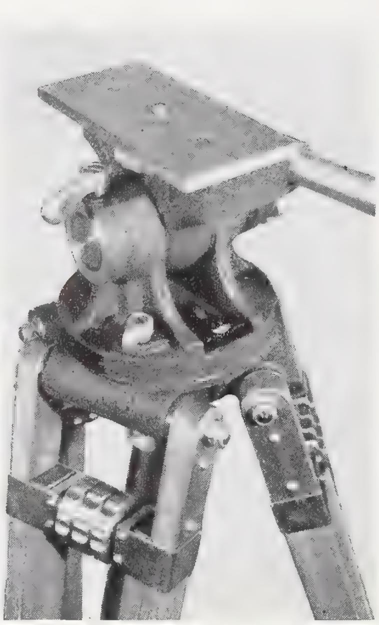

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scenes in Harrisburg only. Although this section of the film is not factually exact in its record, the gap at Lancaster has not seemed to bother my audiences.

The task was tough enough in any case. Compared to the rainy dawn exteriors that I encountered at home, the train sheds of Harrisburg were as the Black Hole of Calcutta. I believed the meter this time and waited until the boys were lined up out of doors in front of the station. Here I caught a series of satisfactory scenes, as the boys were greeted and were marched off by an Army sergeant assigned to the detail.

What followed was almost a nightmare. Imagine, if you will, several hundred young men—each under tension, uncertain of his future and more or less undressed—milling around amid a staff of strange and somewhat harried physicians and dentists. Add to this uproar the arrival of a camera crew of three, loaded down with cameras, lights, tripods and extension cords, and you come as close to Bedlam as I want to come in this lifetime. I owe a genuine debt of gratitude to the patient and understanding officials of that Army examination headquarters—and I am happy to acknowledge it here. With their help we got, at last, all the needed scenes.

A calm followed the storm. The Boy, who had passed his examination at Harrisburg with flying colors, was not due for actual induction into the Army for several weeks. I spent that period at home, filling in the chinks of his personal sequences and adding whole new ones on the various routines of draft board operation. A series of titles, based on local news headlines, was selected, filmed and inserted.

From that time on, things seemed to go especially well, as if in recompense for the difficult problems we had faced this far. Induction Day arrived bright and clear. Our boys from Strasburg again piled into the chartered buses, but they headed this time for Cumberland and the Army. We arrived before they did and received a splendid reception. Major W. E. Homan, Classification Officer at the induction station, attached himself to us as our guide and, under his supervision, all difficulties vanished. From there on, we simply followed the smoothly running routines of this great center until the Boy was in fact sworn in as a soldier of the United States.

There were forms to be filled out, giving a brief history of each draftee. With these in hand, Army clerks prepared identification cards for their new charges. These scenes were climaxed by an interesting (and obviously closeup) series of shots on finger printing. We followed the boys then out of doors, where—still in their differing and nondescript civilian clothes—they took the oath of allegiance to the flag they were to serve. It was a motley group who raised their hands in the simple open handed salute, but it made an impressive ceremony by its very lack of regimentation. This, the pictures seem to say, is truly America.

## LEADERS

### Purple Haze No Longer Available

Purple haze stock is no longer being manufactured, and no more will be made for the duration of the war. The supply of ACL leaders printed on this stock is now exhausted and, in future, leaders will be available on black and white stock only.

One of the most important phases of the Selective Service routine is that of classification of each selectee. Here, a trained Army man takes each new soldier through an exhaustive interview, discovering in the process all his immediate skills and capabilities and even some of his potential ones. It is from these records that the Army is able to pick men rapidly for any new and special task.

There remained, following the interview, but one more important sequence of activity, to complete my story of the draftee. This was the amazing magic of measuring the men and of supplying them with uniforms. The outfitters were like cogs in a well planned machine, working with speed and precision. One man measured, another reached for the conveniently located supply. They rarely made a mistake in their swift judgments. From barrack coats to boots, there seemed to be an infinite variety of sizes, and they knew them all at a glance. For the most part here, I worked in near shots and closeups, featuring the different items of equipment, ending this always interesting sequence on a striking contrast view of the Army's largest and smallest shoes.

Such is the basic structure of *Lancaster County Draft Board*. There were, of course, many sidelights of humor and excitement, some left in the film, others excluded. We have in our section of Pennsylvania many hundreds of the picturesque Mennonites, bearded and strangely tonsured. They are conscientious objectors by religious creed. As is well known, they object also to being photographed, so that I was forced to leave them out of the footage on our local draft board. But, although their beliefs caused a loss to the picture in this way, they created an addition to it in another. With roughly one out of three of our county's registrants pleading religious objections, General Lewis B. Hershey thought it worth a personal visit to our board for a discussion of the problem. One of the high points of the film is a series of scenes in front of our headquarters, for which General Hershey and other high national and State officials graciously posed.

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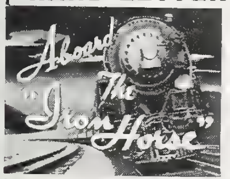

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## Practical films

[Continued from page 198]

### The Nation's Prisons

For several years, William T. Gooley, ACL, has been at work on a 16mm., 1200 foot black and white film with sound, entitled *After Prison, What?* The picture, now nearing completion, revolves around prisons and reformatories in connection with the activities and interests of Mr. Gooley, who is director of the Department of Investigation of the Illinois Association of Mail Order Men. To make it, Mr. Gooley has made tours of various American prisons during the past three summers. Howard F. Miller cooperated in the production when he filmed a series of scenes for Mr. Gooley in Columbus, Ohio.

### Wheaton Film

Presented before a gathering of several hundred officers, alumnae and guests of Wheaton College, *Old Ideals and New Horizons*, a new film of the century old women's school at Norton, Mass., has had its premier screening at the Hotel Barbizon, in New York City. The picture runs 800 feet of 16mm. Kodachrome, and it was produced by Robert F. Gowen, ACL, of Ossining, N. Y. Mrs. Richard H. Whelpley, president of the New York Wheaton College Alumnae Club, was in charge of production for the Wheaton College Alumnae Association, sponsors of the film. Designed to interest parents and prospective students, *Old Ideals and New Horizons* stresses the friendly and democratic New England background of Wheaton, both in its title wordings and in its scene treatment.

## Amateur clubs

[Continued from page 202]

Utah Amateur Movie Club in Salt Lake City. In the musical division, Mr. Morton took first and second awards with *The Utah Trail* and *Say It With Flowers*, with Mr. Geurts in third place for his *Gold Is Where You Find It*. In the Class A silent entries, Mr. Geurts reversed the order, taking first award for *Snap Happy*, over Mr. Morton's *The Amateur* and R. LeRoy Fletcher, ACL, with *Snow White and Rose Red*. Place winners in Class B were Theo Merrill, with his own version of the same fairy tale, and John Huefner, for *The Pioneer Trail*. The contest winners were announced and the films were screened at the club's Sixth Annual Banquet, at which time the group installed newly elected officers for the year. These are Mr. Geurts, president; Wendell Taylor, vicepresident; Mr. Huefner, secretary; Mr. Merrill, treasurer.

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**For Norfolk** Members' films have been featured at late meetings of the Norfolk Amateur Movie Club, according to reports in *The Editor*, club news bulletin. On two programs, these have included *The Eternal Light*, a 16mm. Kodachrome sound on film study of the work of the Southern Diocese of Virginia, produced by J. Owen Campbell, ACL, for the Reverend George P. Gunn, of the Church of the Good Shepherd; *Benmorrell Fire*, by Mrs. A. P. Sears; *Armistice Day Parade*, by Jake Schmuck, ACL; *A Trip to Florida*, by P. B. White; *Williamsburg*, by D. C. Allen; *Building a Cabin*, by Fenton Priest; *Diary of the Condemned*, by Mr. Campbell. The Norfolk club is cooperating with the city's Civilian Defense Council in screening defense instructional films throughout the community.

**Los Angeles studies** Reflecting their city's position on the forefront of America's war zone, members of the Los Angeles Cinema Club have studied recently a number of films bearing on the war. These were *Japs Bomb U.S.A.* and *News Parade*, Castle Film releases; *Hawaii*, from the Eastman Kodak Company; *Japan*, by Dr. Roy E. Gerstenkorn, and *Beyond Manila*, by William G. Hahn, once of Baguio, in the Philippine Islands. Films of less warlike interest seen on the club's screen have been *Seeing Alaska with Harry E. Parker; South American Vista*, from Sound Pictures; *Latin American Dancers*, by Marcus I. Russek; *The Ham What Am*, by Jack Shandler, ACL; *Third Dimension*, an 8mm. film by Dr. Orrie E. Ghrist.

**Oklahoma City** A half hour talk about film planning by Judge Howard Boyer, based indirectly on data in *The ACL Movie Book*, was the feature of a late meeting of the Movie Makers Club of Oklahoma City, ACL. Seen on the same program were *How To Use Your Camera*, from the Harmon Foundation cine teaching series, and *Royal Visit, Halifax*, from the Club Film Library of the League. The Oklahoma City group has announced a simple contest for members' films, limited to 100 feet of 8mm. or 200 feet of 16mm. stock, with the closing date set at June 1, of this year.

**Rockford winners** Place winners in the club's annual contest and office winners in the club's annual election were announced recently by the Rockford Movie Makers, ACL, in Illinois, on the occasion of their third annual dinner meeting. Adolph Gustafson leads the slate of new officers as president, assisted by Paul Johnson, vicepresident; Elsie Wanfalt, secretary; Harry Eggert, ACL, treasurer; F. K. Lofgren, assistant treasurer; Wallace Smith, program director; N. P. Brewer, editor of *Rockford Movie Makers News;* R. L. Jacobs, sound director. In the contest, Bruce Johnson took top honors with *The Greatest Show on Earth*, followed in order by Folke Engstrom, with *Life Begins in '41*, by Mr. Gustafson, with *R. D. L. Stag*, and by Edwin Young's *With Rod and Reel*. Nine members of the club served on the board of judges, in awarding these four first places and seven other supplementary awards to deserving films.

**Movies in Newark** Members of the Public Service Camera Club, of the Public Service Electric and Gas Company, in Newark, N. J., heard recently from Kenneth F. Space, ACL, technical consultant of the League, in the first movie meeting held by the group. Walter B. Statham, movie editor of the *Public Service News*, presided. Mr. Space spoke on the fundamentals of good filming, illustrating his points with *Fluffy, the Kitten* and *If You Went To The Fair*, his own productions. A feature of the meeting was an exhibit of cine equipment, ancient and modern, set up in the auditorium.

**Springfield dines** In Massachusetts, members and guests of the Springfield Amateur Movie Club, ACL, gathered early this year in the city's Hotel Charles for their annual dinner meeting. Featured on the program were *Where The Americas Meet* and *Reluctant Santa*, 16mm. Kodachrome pictures by Morton H. Read, ACL, twice an award winner in MOVIE MAKERS Ten Best selections. The Springfield club is planning a new scenario film for spring and summer production and has offered its services to the local offices of the Red Cross, U.S.O. and Civilian Defense.

**For Westwood** The installation of new officers for 1942 and a screening of winning club contest films were high lights of the late annual dinner of the Westwood Movie Club, in San Francisco. More than seventy members and guests saw *Wedded Blisters*, by Henry Swanson; *Equestrienne*, by Donald Campbell; *My Master and I Go Romping*, by Donald Day; *Magic Mush*, by Eric Unmack, ACL; *Animal Croakers*, by Ed Frankie; *Christmas Memories*, by Clyde Wortman. On the new board of officers are Dr. I. C. Gobar, ACL, president; Mr. Wortman, vicepresident; Louise Clapp, treasurer; Mr. Unmack, secretary.

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**Philadelphia picks** A new board of officers has been announced by the Philadelphia Cinema Club, following its recent annual meeting and election. These are George A. Pittman, president; C. Harold Moock, vicepresident; Robert R. Henderson, ACL, secretary; Herbert L. Tindall, jr., ACL, treasurer. Films seen at the election meeting include *Tamarack Trails*, by Boyd T. Barnard, ACL; *Colonial Williamsburg*, by James R. Maucher and Dr. Robert E. Haentze; *N. Y. Zoological Gardens*, by Dr. Haentze; *East River Drive*, by John A. Crap; *Over The Garden Gate*, by Mrs. Francis M. Hirst.

## News of the industry

[Continued from page 206]

sary of this company's founding. The booklet represents a concise history of Agfa Ansco and of photography, as well, and includes many fine illustrations. Complimentary copies may be obtained by addressing requests directly to the Service Department, Agfa Ansco, Binghamton, N. Y.

**B & H flat rate service** The Bell & Howell Company, 1801 Larchmont Avenue, Chicago, has announced a new "Flat Rate" Service policy, which includes a new system of estimating service costs that applies to servicing all Filmo Models. A customer can take his Bell & Howell camera to his dealer and there discover quickly the cost of a servicing job, which varies from simple cleaning and lubricating to a complete overhauling.

**National Ideal** National Ideal Pictures, Inc., has opened an office at 2024 Main Street, Dallas, Texas. This firm is a combination of 16mm. Ideal Pictures Corporation and 16mm. Film Libraries of Texas. The Dallas office is headed by William E. Mick. Others on the staff include Ethel Creek, booking department; Mrs. L. R. Williamson, in charge of silent films; Clifton R. Barlow, shipper and inspector, and Jerry Sturdevant, publicity director.

**Photography in war** Included in the 39th Annual Report of the Eastman Kodak Company is a summary of the varied and vital functions of photography in war and wartime. This statement points out the importance of aerial photography, in mapping terrain and in taking reconnaissance pictures to be correlated with the maps. Specialized photographic techniques reveal enemy camouflage and help to render friendly camouflage free from detection. X-ray films for diagnosis of wounds are grim necessities. Photographic records of instruction for train-

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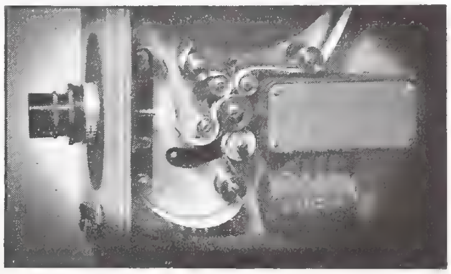

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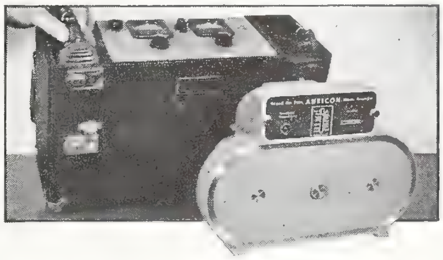

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ing the armed forces in the skill of mechanized warfare are being used to great advantage. Airgraph, involving photographing letters at the sending end, greatly reduces the bulk of mail sent by air across the seas. These are but a few of the functions of photography at this time.

The Eastman Kodak Company has undertaken major commitments, extending beyond the ordinary functions of its factories, and has expanded and converted its camera and optical plants from civilian to military purposes to the extent that more than eighty percent of its 1942 output will be war production.

## Projection for defense

[Continued from page 196]

the heads of the audience and thus eliminate the necessity for a wide center aisle.

If at all possible before starting out, check the films that you are to project, on your own rewinds. By running the film through your fingers (wear well washed cotton gloves), you can find any weak splices or torn spots. When you rewind, after inspection, clean the film of surface dust.

If, as is often the case, you cannot check the film first, be prepared for any breaks which may occur. Either carry a small roll of half inch cellulose tape or stick several six inch strips of the tape on your projector case or other convenient place. Should a break occur, rethread the film as quickly as possible and stick the broken ends together on the takeup reel with the tape.

Don't call for house lights during these repairs! Carry a flashlight (I find a pocket pen light most convenient) and use it. It is also good practice to stop the machine by throwing the clutch, which will leave the motor and lamp running. This little trick produces a good psychological effect on the audience—people realize that only a momentary interruption is occurring. If you switch the machine off, there will be total darkness, and somebody may get a little panicky and call for "lights."

At home, practice threading the machine without the help of room lights. It is not difficult, once you learn to "see with your fingers," and, with a little practice, you will be able to thread a projector as fast without light as with it. I have seen reels changed on a sound machine by high school boys in *eleven seconds* without the aid of room lights.

A few small items which should be in the kit bag are spare line fuses of proper size for your machine, screw in and three way plugs, adapter plugs for Edison or polarized receptacles, a screw driver and pliers, a knife and a roll of friction tape. And don't forget the flashlight!

Be sure to reach the location in ample time to set up equipment before the audience arrives. Ascertain beforehand how early you can get into the hall. When you arrive, find the janitor or houseman and, with his assistance, check the electrical outlets and fuse boxes.

Find the outlet nearest the spot where you will set the projector, but be sure that it is on a clear circuit and that it will not be affected by any house light switches.

Be sure that the fuses are of proper weight for your load (fifteen amperes is the usual requirement) and be sure that there is no other drain on that particular circuit.

If it is impossible to find a clear circuit, add up the existing load, allowing one ampere for each hundred watts and see if your additional load will be within a total of twenty amperes. Inserting heavier fuses is dangerous in the case of most wiring. If necessary, check other circuits or find ways in which to reduce the existing load, to make the circuit safe.

Remember that your duty as an operator is to consider public safety *first* and to do a good job of projection *second*. You are taking part in a program of training the public in safety measures "in the event of . . ."; so don't subject people to hazards at the same time.

When you have located the proper electrical connection, select the place for the projector in accordance with the screen size and lens equipment which you are to use.

The screen location usually is obvious. Set it up and pace back to the proper distance for the projector. When you set the projector up, *do not* use space in the middle of an aisle. If it happens that you cannot project from the rear of the hall and if there is a center aisle, remove a few seats from one side of the aisle and set the projector up there—*not in the aisle*. Placing the machine at the side of the aisle means that you must project over the heads of the audience. If only an ordinary table is available, you will have to use sturdy boxes to raise the projector to the required height. The projector carrying case also can be used.

The operator should also discover from the janitor the location of exits and exit lights. Many States have laws requiring that exit lights be turned on during any public gathering, and, while it is actually the janitor's duty to see to the matter, the operator should check the janitor.

The next point of safety for the operator to consider is the placement of his cables. The ideal system is to arrange to carry all cables overhead, securely tied to beams, pipes or whatever offers itself. Often, this arrangement is impossible, so that the cables go on the floor. When you run cable on the floor, *never* allow it to cross in front of an exit. If the wire must pass an exit, carry it up and over the door, tying it in place as may be necessary. If you must cross an aisle, and if there is no other way than to lay the cable on the floor, be sure that the cord is flat on the floor and that it is tied to seats on each side. Also tie a few strips of white cloth on the wire itself, which will catch people's eyes and thus warn them to watch their step.

When you run cable to the front of the hall, as in the case of a sound projector speaker cable, it is permissible to place it under the rows of seats, but tie it to the seat legs at intervals. Do not run it in the aisle itself.

When you join two cables, tie them together, to prevent the plugs from being separated accidentally. This job is done by making a simple knot with the two wires, plugging in the connection and making the knot fairly snug. The plugs, being bent back on each other, will not separate.

In placing the speaker for sound films, you will find that the generally satisfactory position is as high as possible on one side of the screen or directly above it. Point the speaker downward, toward the audience. Acoustics are different in every hall, and this variation makes it most difficult to prescribe for proper speaker placement. It is really one of those things which come with experience.

Another generality which can be given is to get the tone control well over to the "high" side—some projectors have this point marked "voice"—and then be careful to keep the volume down so that the sound does not blast.

Film should be threaded in the projector and it should be operated briefly while you check focus and approximate volume setting before the audience assembles. It will be found that, with the audience in the hall, tone quality will automatically improve and that a little more volume will be needed.

Having run the film backward to the start, be sure to see that the machine is set to run forward again and at the proper speed. The Academy leader usually found on sound films (that piece with the numbered frames from eleven to three) should be past the gate. Never let those numbers flash on the screen. If you make a reel change, cover the lens with your hand, until the numbers have stopped flashing by. Also watch for the end of the reel and turn off the projector light before the blank film reaches the gate. In other words, never show a white screen.

If you are running films at a meeting in conjunction with a speaker or speakers, check with them beforehand on the sequence in which they want the picture to be shown.

# CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

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HIRAM PERCY MAXIM

**Who will win the Hiram Percy Maxim Award for 1942?**

**Who will place in MOVIE MAKERS 1942 Ten Best?**

*(The world's oldest annual selection of the best amateur movies—open to all amateur movie makers in the United States.)*

**The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS.**

**The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a replica in miniature of the Memorial and a cash award of**

**$100.00**

**Every movie maker in the United States has a chance at this award and at a place in MOVIE MAKERS Ten Best.**

**It is only necessary to send your entries to MOVIE MAKERS so that they will arrive before 5 P.M., October 15, and to accompany them with the entry form below, properly filled in and signed.**

**In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).**

**The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the GENERAL CLASS of the Ten Best.**

**To classify entries properly, send the certificate below with each film that you submit.**

**You may submit films for consideration as early as you wish and you may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible (except that 35mm. films are admitted only if they qualify in the General Class).**

*Send entries and certificate to*
MOVIE MAKERS
*420 Lexington Avenue*
*New York, N. Y.*

---

Place ........................

Date ........................

I, ................................ (name)

certify that:

1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1942.

a motion picture made by me entitled:

.......................... (name of film)

(signature) ..............................

■ CINE-KODAK Magazine Load Model 90, Eastman *f*/1.9 lens, like new, $77.50; BOLEX MODEL H8, WOLLENSAK *f*/1.9 LENS LIKE NEW, $195.00; Cine-Kodak Model 25, Eastman *f*/2.7 lens, like new, $32.50; Cine-Kodak Model 20, Eastman *f*/3.5 lens, like new, $22.50; Keystone K 8, Wollensak *f*/2.5 lens, like new, $27.50; Revere 88, Wollensak *f*/2.5 lens, like new, $35.00; Revere 99 Turret, Wollensak *f*/1.9 lens, like new, $69.00; Bell & Howell Sportster, B&H *f*/2.5 lens, like new, $57.50; Keystone Model R-8 projector, 500 watt, like new, $49,50; Kodascope Model 70 projector, 500 watt, like new, $54.50; Revere Model 85 projector (with case), 500 watt, like new, $59.50; ZEISS MOVIKON, SONNAR *f*/1.4 LENS, LIKE NEW, $269.50; Cine-Kodak K, Eastman *f*/1.9 lens, like new, $54.50; VICTOR MODEL 4, EASTMAN *f*/1.9 LENS, LENS LIKE NEW, $110.00; 1″ Taylor Hobson Cooke, focusing C mount, *f*/1.5 lens, like new, $79.50; 1″ Hugo Meyer Primoplan, C mount, *f*/1.5 lens, like new, $59.50; 2″ Eastman Anastigmat, C mount, *f*/1.6 lens, like new, $69.50; Ampro Model KD projector (with case), 750 watt, like new, $129.50; Bell & Howell Diplomat projector, 750 watt, like new, $180.00; Keystone Model A 82 projector, 750 watt, like new, $63.00. HABER & FINK, INC., 12-14 WARREN STREET, NEW YORK CITY. BARCLAY 7-1230.

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■ WANTED: Fidelitone Model 312, complete with recording head. Must be guaranteed to be in first class condition. State cash price. H. S. WURTELE, P. O. Box 2181, Tampa, Florida.

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■ 8MM. OLDTIME slapstick comedies, new prints, .02c per foot. Information for stamp. COPE STUDIO, 3720 So. Figueroa, Los Angeles, Calif.

■ 8-16MM. FILMS bought, sold, exchanged. Silent-sound odd reels, $1.50. Complete subjects, $2.00 up. Catalog, sample film, 10c. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

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■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ RED CROSS ASKS MOVIE MAKERS' AID

★ *Filming wild life*

★ *SHOOTING FLOWERS*

**JUNE, 1942**
**25c**

# *Here is a goal worth your effort . . . . . . .*

## The HIRAM PERCY MAXIM MEMORIAL AWARD and THE TEN BEST OF 1942

HIRAM
PERCY
MAXIM
MEMORIAL

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of . . . **$100.**

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, submit a film for consideration for . . . . . . . . . . . . . . . . .

## MOVIE MAKERS

### Ten Best Non Theatrical Films of 1942

the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

Send your entries to Movie Makers so that they will arrive before five o'clock, October 15, and accompany them with the entry form, filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

**THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.**

**Don't miss your chance at the 1942 Ten Best and the Hiram Percy Maxim Award!**

***Five o'clock, October 15, is the deadline for 1942!***

**Send the Certificate Below With Each Film That You Submit**

Place . . . . . . . . . . . . . . . . . . . . . .

Date . . . . . . . . . . . . . . . . . . . . . .

I, . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . (name)

certify that:

1. I have received compensation from a client for

2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1942,

a motion picture made by me entitled: . . .

. . . . . . . . (name of film)

(signature) . . . . . . . . .

**Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.**

1. Five o'clock, October 15, is the deadline. All films to be considered for 1942 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.
2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).
3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.
4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1942, before five o'clock.
5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.
6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).
7. Because of war conditions, entries cannot be received this year from movie makers outside the United States or its possessions.
8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.
9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.
10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.
11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.
12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1942 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

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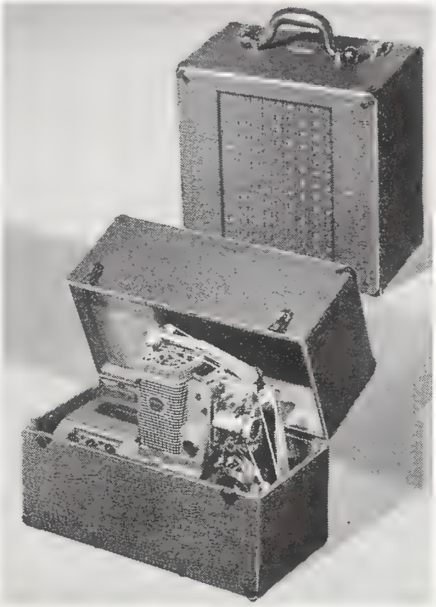

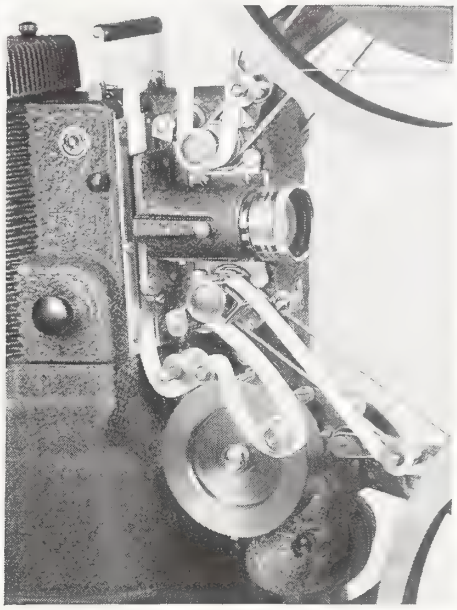

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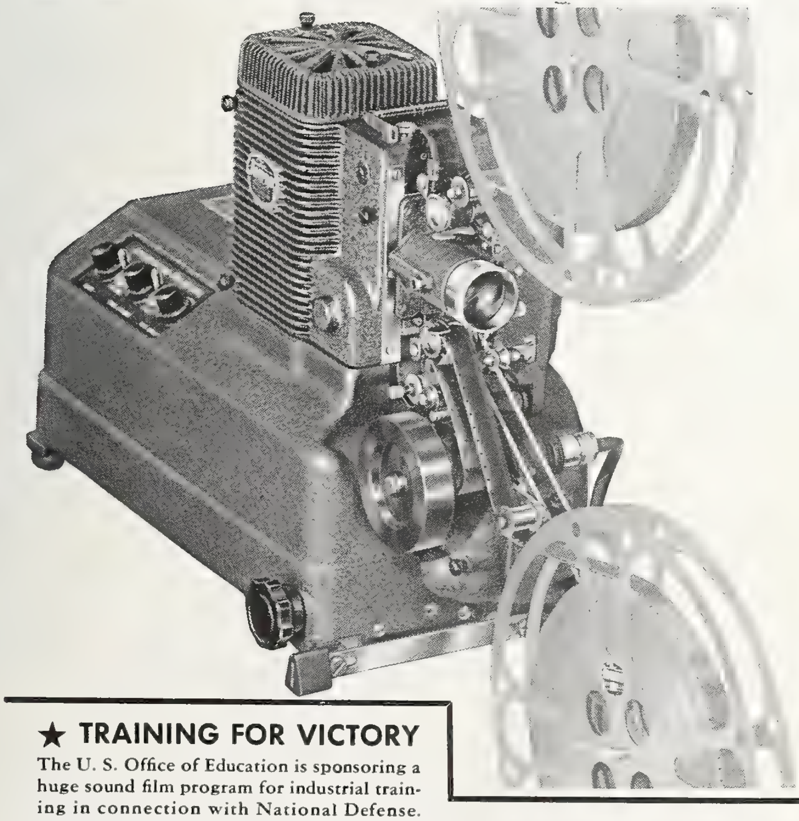

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

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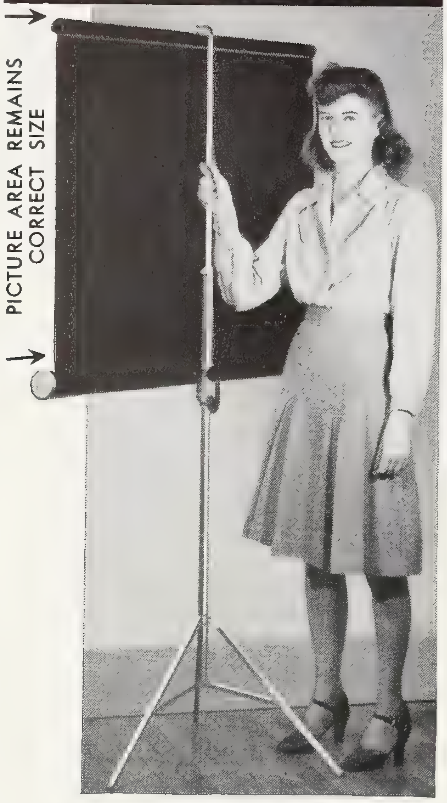
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# Closeups —What filmers are doing

Dudley E. Porter, ACL, of Beverly Hills, Calif., is one filmer who sees the funny side of war restrictions, if one is to judge by the script of his current production. Entitled *Mr. Smith—3-A*, it tells a humorous tale of the tribulations of the Smith family (you and me) in the face of gasoline rationing, tire shortage and kindred defense difficulties. J. O. McCracken is working with him on the production, which will be in 8mm. Kodachrome. The film ends, incidentally, with a *new* mother in law "gag," in which that usually embattled beldame becomes the darling of the family—because she drives up with four new tires!

We can report to the Government, in case it is interested, that amateur movie makers are not wasting paper. On April 2 we shipped a film back to Leo Caloia, ACL, in Los Angeles, neatly wrapped in the League's standard brown shipping paper. On April 8, Mr. Caloia shipped another film of his to Joseph F. Hollywood, ACL, for a screening before the New York 8mm. Motion Picture Club. On April 27, Mr. Hollywood brought that film into the League's office for a review screening by the staff, after which we were to return it to Los Angeles. On one side of the wrapping paper covering this package was Mr. Caloia's label addressed to Mr. Hollywood. On the other was our label addressed to Mr. Caloia. We couldn't seem to find a third side of the sheet, or we'd use it again.

### USE REFLECTORS

**While flood bulbs can be used without reflectors, the value of lights is increased so much through the use of an efficient reflector that it seems unwise not to take advantage of that aid. Good reflectors are not expensive and, if they are handled with ordinary care, they will last a lifetime.**

Since last month we have had a further report from Mrs. Margaret Currie, ACL, of Manhasset, N. Y., on her 16mm. film, *Our Nassau County Red Cross*. There have been at least half a dozen more screenings of it in theatres throughout the district, where it has noticeably increased the success of the chapter's War Fund drive, according to the testimony of Mrs. James H. Van Alen, drive chairman. As a matter of fact, the picture has proved to be so popular that officials of the Nassau County chapter have had Mrs. Currie's narrative comment (formerly given in person over a public address system) recorded on a sound track.

We don't know what has happened (if anything) to the famed Mardi Gras, in New Orleans, but a recent letter from F. C. Audibert, ACL, apprised us of another festival in that gay Southern city which sounds grand. It is the Spring Fiesta, held annually in tribute to the fairness of their flowers and the loveliness of their ladies. Famed plantations become again the gracious host, and stately town homes reveal the hidden beauty of their patios. French opera pours from the gallery of the ancient Cabildo into the drowsy peace of Jackson Square. One looks again for the Napoleon who never came.

### HORIZON LINE

**When the horizon line is included in a scene, remember to hold the camera straight, vertically, so that the line will not be slanted in the picture. Anybody in your audience will know that you have not held the camera properly if the horizon line runs uphill in your shots.**

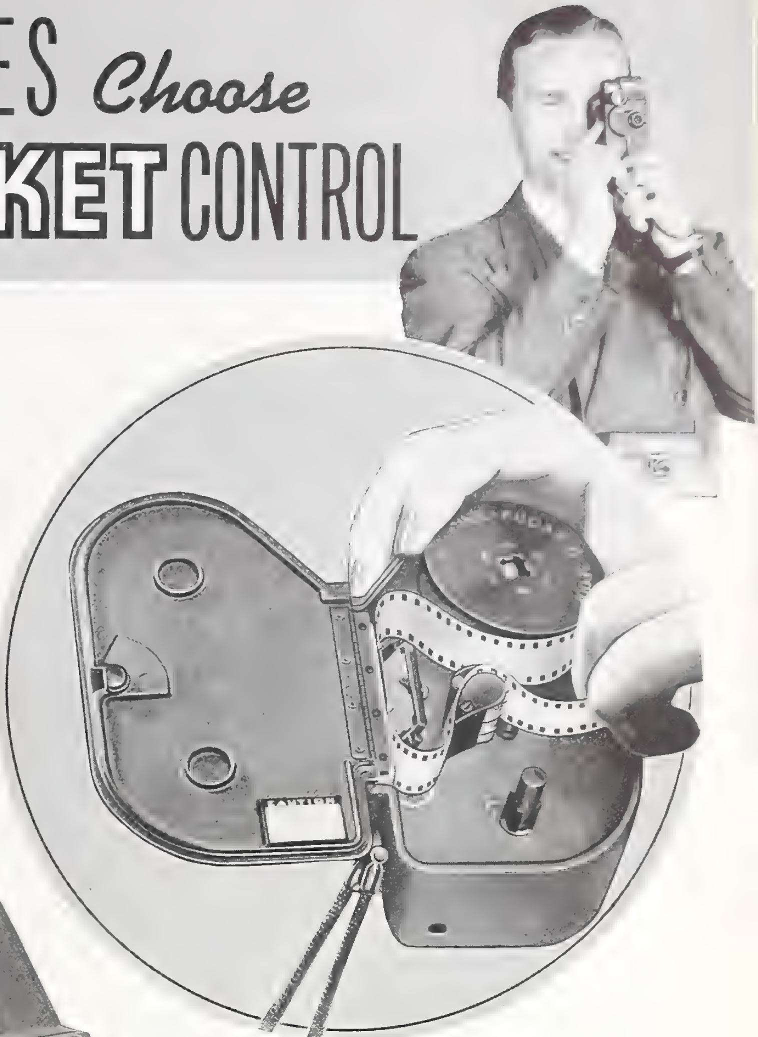
From the lush farming country around Lee, Mass., John G. Ellis, ACL, writes in to ask, in relative seriousness, if his thoroughbred cows and chickens could be considered as forbidden filming subjects. He says that they have a defense contract for the duration.

After you have exposed seventy two feet of 16mm. color film, in 2880 single frame exposures, to produce an animated sequence of a group of dolls dancing, you just know you're not going to waste this footage by stopping there. This, exactly, was the predicament in which Charles B. Hanes, of Hamilton, Ind., found himself, so that he promptly went on to weave 300 feet of story around the animated dancing. The result was *A Doll's Fantasy*, a charming study of his granddaughter and her little friends. The entire production is carefully set to music, especially the animation, which was timed with a metronome to a recording of *Amoureuse Waltz*.

### HIGH SPEED FILMS

**If your camera is loaded with fast black and white film when you are planning to make a few outdoor shots, remember to consider the speed of the film before you shoot. If you are going to film a subject in bright sunlight, it well may happen that the speed of the ultra fast film is so great that, although you use the smallest diaphragm opening on your camera, you still will get overexposure. The easy solution is to use a yellow filter, which will cut down the amount of light admitted to the lens and therefore improve the picture.**

# *For* SHARP 8 M/M MOVIES *Choose* *The Camera With* SPROCKET CONTROL



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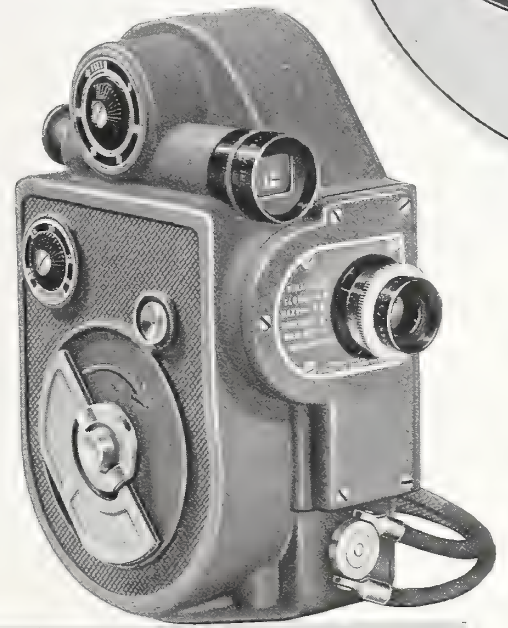
As shown by the above illustration, you drop the reel of new film on to the take-up spindle, place the film in the gate so that it follows the white line for the loop and run it around the sprocket and on to the take-up reel. Then close the gate and door and you're ready to shoot.



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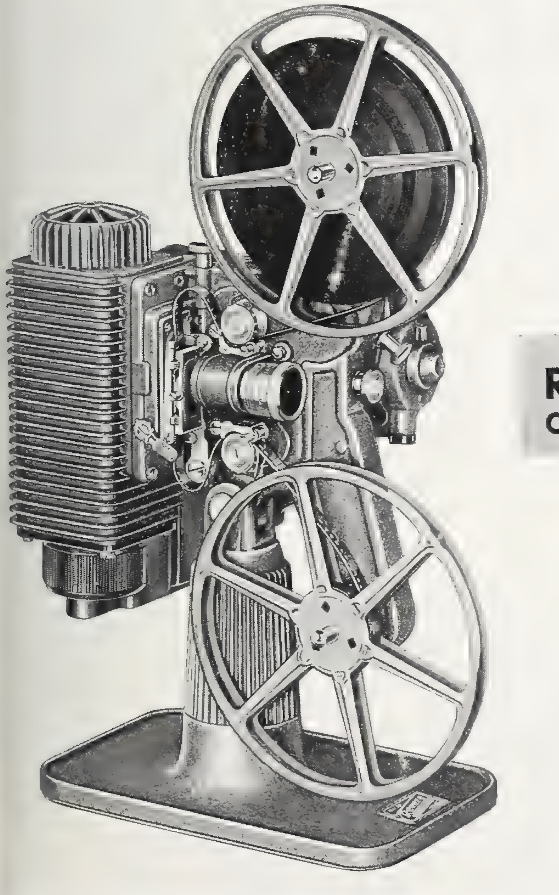

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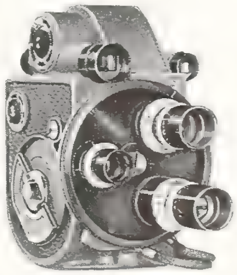

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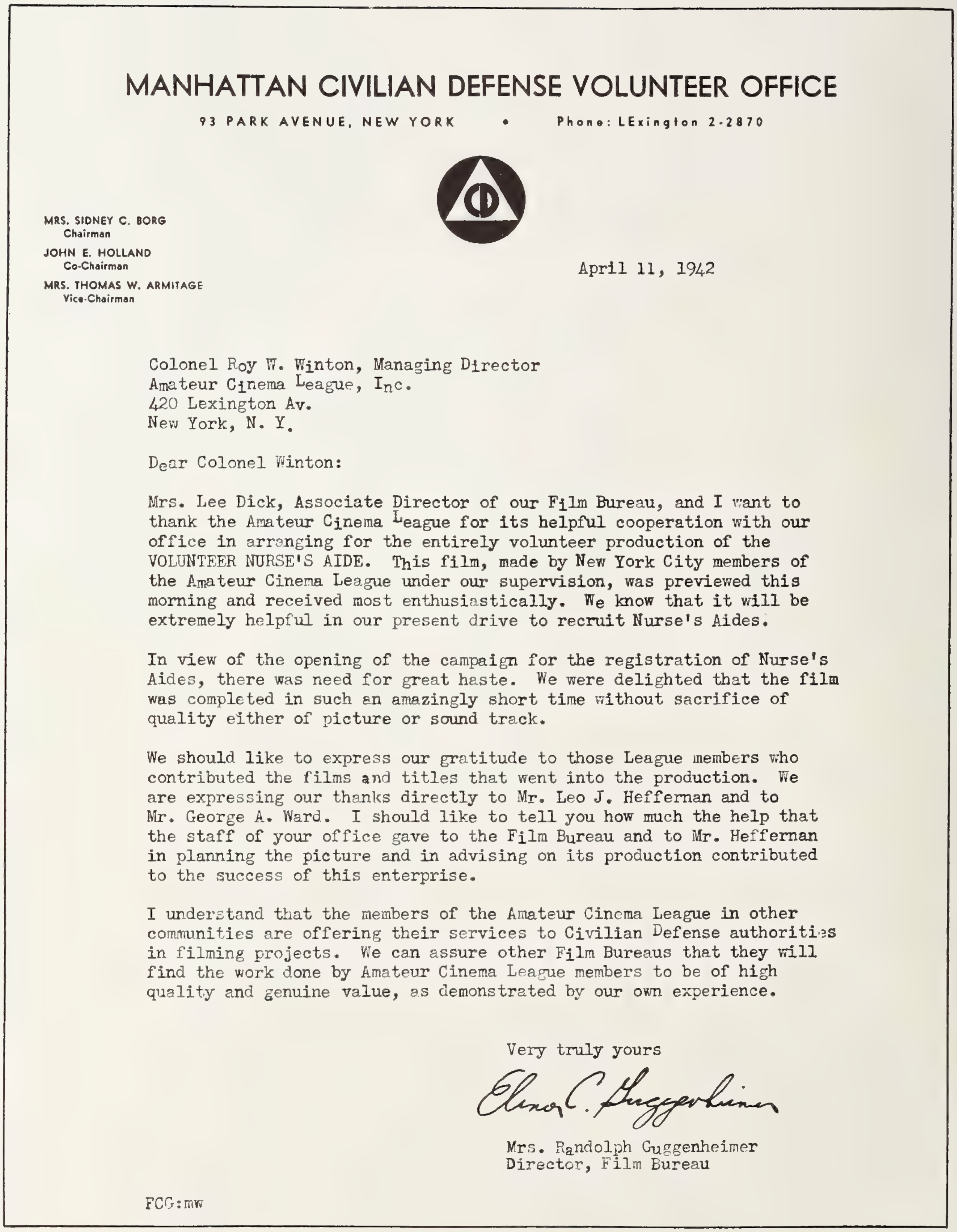
# LEAGUE MEMBERS' WORK RECOMMENDED

## Manhattan Civilian Defense Volunteer Office thanks ACL



**MANHATTAN CIVILIAN DEFENSE VOLUNTEER OFFICE**
93 PARK AVENUE, NEW YORK • Phone: LExington 2-2870

MRS. SIDNEY C. BORG
Chairman
JOHN E. HOLLAND
Co-Chairman
MRS. THOMAS W. ARMITAGE
Vice-Chairman

April 11, 1942

Colonel Roy W. Winton, Managing Director
Amateur Cinema League, Inc.
420 Lexington Av.
New York, N. Y.

Dear Colonel Winton:

Mrs. Lee Dick, Associate Director of our Film Bureau, and I want to thank the Amateur Cinema League for its helpful cooperation with our office in arranging for the entirely volunteer production of the VOLUNTEER NURSE'S AIDE. This film, made by New York City members of the Amateur Cinema League under our supervision, was previewed this morning and received most enthusiastically. We know that it will be extremely helpful in our present drive to recruit Nurse's Aides.

In view of the opening of the campaign for the registration of Nurse's Aides, there was need for great haste. We were delighted that the film was completed in such an amazingly short time without sacrifice of quality either of picture or sound track.

We should like to express our gratitude to those League members who contributed the films and titles that went into the production. We are expressing our thanks directly to Mr. Leo J. Heffernan and to Mr. George A. Ward. I should like to tell you how much the help that the staff of your office gave to the Film Bureau and to Mr. Heffernan in planning the picture and in advising on its production contributed to the success of this enterprise.

I understand that the members of the Amateur Cinema League in other communities are offering their services to Civilian Defense authorities in filming projects. We can assure other Film Bureaus that they will find the work done by Amateur Cinema League members to be of high quality and genuine value, as demonstrated by our own experience.

Very truly yours

Elinor C. Guggenheimer

Mrs. Randolph Guggenheimer
Director, Film Bureau

FCG:mw

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MM-6

# FREE FILM REVIEWS

## You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

### LATEST RELEASES

**Inside Arc Welding, Fundamentals,** 400 feet, 16mm. sound on film, color; produced by Raphael G. Wolff Studios, Hollywood, Calif.

OFFERED TO: groups.

AVAILABLE FROM: Visual Instruction Section, General Electric Company, Schenectady, N. Y.

*Inside Arc Welding*, of which *Fundamentals* is the first part, is a series of six films being released by the General Electric Company, for training arc welders for the nation's all out war effort. This first part shows how good welds are made and what happens if any of the four factors are correctly or incorrectly controlled. The films are noteworthy for remarkable camera work, made possible by very special lighting effects. Many varieties of filming are employed, such as cartoons, charts and lectures.

**Let's Be Ready,** 440 feet, 16mm. sound on film, black and white; produced by the Motion Picture Division of The Aetna Casualty and Surety Company.

OFFERED TO: groups.

AVAILABLE FROM: Motion Picture Division, The Aetna Casualty and Surety Company, Hartford, Conn.

*Let's Be Ready* covers all advance preparations for blackouts and air raids. It shows what types of equipment should be present in every home, what factors should be considered in selecting a shelter room and how a home should be blacked out. As far as Aetna knows, this is the first and only picture on this subject.

**Parachutes for Safety,** 1200 feet. 16mm. sound on film, black and white; produced by the Bray Studios.

OFFERED TO: groups.

AVAILABLE FROM: The Bray Studios, 729 Seventh Avenue, New York, N. Y.

*Parachutes for Safety*, produced for the Switlik Parachute Company, is a definitive film, showing the utility, manufacture, proper packing, service and maintenance of parachutes. Part I shows the uses of the parachute in research training, army maneuvers and commercial air line operations. Part II emphasizes the theory of operation of the parachute, the care with which it is made and its packing. The importance of constant inspection and checking of parachutes is stressed.

**Our Neighbors Down the Road,** 1528 feet, 16mm. sound on film, color; produced by Herbert C. Lanks, with the cooperation of the Pan-American Highway Confederation.

OFFERED TO: groups.

AVAILABLE FROM: Office of the Coordinator of Inter-American Affairs, 444 Madison Avenue, New York, N. Y.

*Our Neighbors Down the Road* is the latest release of the Good Neighbor series, to show North America how South America lives. The present film centers about a motor trip along Pan-American Highways from Venezuela, through Colombia, Ecuador, Peru, Bolivia, Chile, Argentina and Uruguay. In the course of the trip, the economies of the various countries become apparent. Outstanding are views of the several capitals, starting with Caracas, all of which are set high in mountainous terrain. Also shown are the influences of the ancient Indian civilizations and the later Spanish conquests, with their resultant effect upon the mode of life of the present day.

The U. S. Department of the Interior announces that it has received orders to discontinue the motion picture phase of its program for an indefinite period. It will, therefore, be unable to comply with any requests for the films which were formerly on a free loan basis.

**The New Spirit,** 1 reel, 16mm. sound on film, color; produced by Walt Disney.

OFFERED TO: groups.

AVAILABLE FROM: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C.

*The New Spirit* is the now famous Donald Duck picture, which recently caused such a stir in the halls of the nation's lawmakers. In it, Donald, wishing to do his part to stamp out foreign enemies, is told that he can be most useful by paying his taxes. The major part of the picture depicts Donald's struggles with the income tax blank and his eventual victory over it, with a graphic presentation of the war munitions which his taxes will help to buy. *The New Spirit* was produced for the Treasury Department.

**It's Up to Us,** 400 feet, 16mm. sound on film, black and white; produced by the Jam Handy Organization.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

*It's Up to Us* is General Motors' contribution to the move for the conservation of rubber. The film is concerned in the main with practical, effective suggestions on how rubber can be saved. Such faults as scraping of tires, fast starting, brake jamming, speeding and incorrect inflation of tires are discussed, and their effects on the life of a tire are pointed out. Related problems, such as dirty spark plugs, unfilled batteries and needless trips, are also taken up.

EDUCATOR'S COMMENT: An excellent film for assemblies or classes in high schools or colleges and for adult groups, to teach an important type of conservation in our war emergency.—*E.D.C.*

**Ever Since Eden,** 1400 feet, 16mm. sound on film, black and white; produced by Wilding Picture Productions, Inc.

OFFERED TO: groups.

AVAILABLE FROM: Wilding Picture Productions, Inc., 1345 Argyle Street, Chicago, Ill.; Motion Picture Bureau, National Council Y.M.C.A., 347 Madison Avenue, New York, N. Y.

*Ever Since Eden* tells the torrid tale of tomatoes, from the time the Indians introduced them to Cortez, who took them to Europe where they became known as the "love apple." Later, Jefferson smuggled the fruit to his Virginia plantation from Italy, which act marked the beginning of its popularity in the United States. The last section of the picture is devoted to modern methods for producing tomatoes of both greater rotundity and greater juice capacity.

EDUCATOR'S COMMENT: This film might be used in junior or senior classes studying horticulture or foods. It has considerable advertising, but it is entertaining and quite instructive.—*E.D.C.*

# A NEW CALL TO SERVICE

IN THIS number of Movie Makers, personal filmers in the United States are asked to cooperate with the war work of the American Red Cross. As everybody knows, the Red Cross carries on its great work under a Federal charter. It is considered by the public as the agency to which the government and the nation turn for effective action in the field of disaster relief and in the alleviation of war's sufferings.

In the present war, because of the menace from the air, the American Red Cross must stand ready at all times to amplify the service that it has given in other wars. In this war, local disasters may come by reason of enemy action; in this war, the needs of our fighting men, which the Red Cross has met so magnificently in other years, may find a parallel in the needs of civilian populations. Of course, these new circumstances place an unprecedented demand upon the American Red Cross. But the Red Cross is meeting these new circumstances with full confidence, because it knows that the American people trust it as an institution that has proved itself by a long and fine history of service.

The foundation of the American Red Cross is the local chapters, upon which its superstructure of practical and extensive service rests. It is to help these local chapters that movie makers now are asked to give time and film, knit together by their ability as cameramen into pictures that will interpret the local chapter to its community.

These pictures are not just means of raising money, although it is hoped that they will serve to increase the financial support that the country gives to its Red Cross. The films that movie makers are asked to provide will be motion picture reports to the communities where they are made, reports that will interpret what too often is looked upon by men as a mysterious and time consuming effort put forth by their womenfolk and that will show that effort in its real perspective as a vital war enterprise of civilian defense from which their own city or town will win salvation out of chaos, if it has to meet the test of battle.

We may as well face the blunt fact that this country can no more fight this war without an active and effective Red Cross than it can fight it without an army and a navy. In times of stress we all find assurance and comfort in established institutions that have demonstrated their capacity to do great things greatly. The Red Cross is one of these. It is not an improvisation. Its methods have not been developed hurriedly, under pressure, to meet needs that are calling for new ways to do new things. It can do new things, and in new ways, but it does them with a background of experience that guarantees that they will be done promptly and well.

The local chapters of the American Red Cross ask your aid. The Amateur Cinema League is confident that you will meet this new call to service.

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

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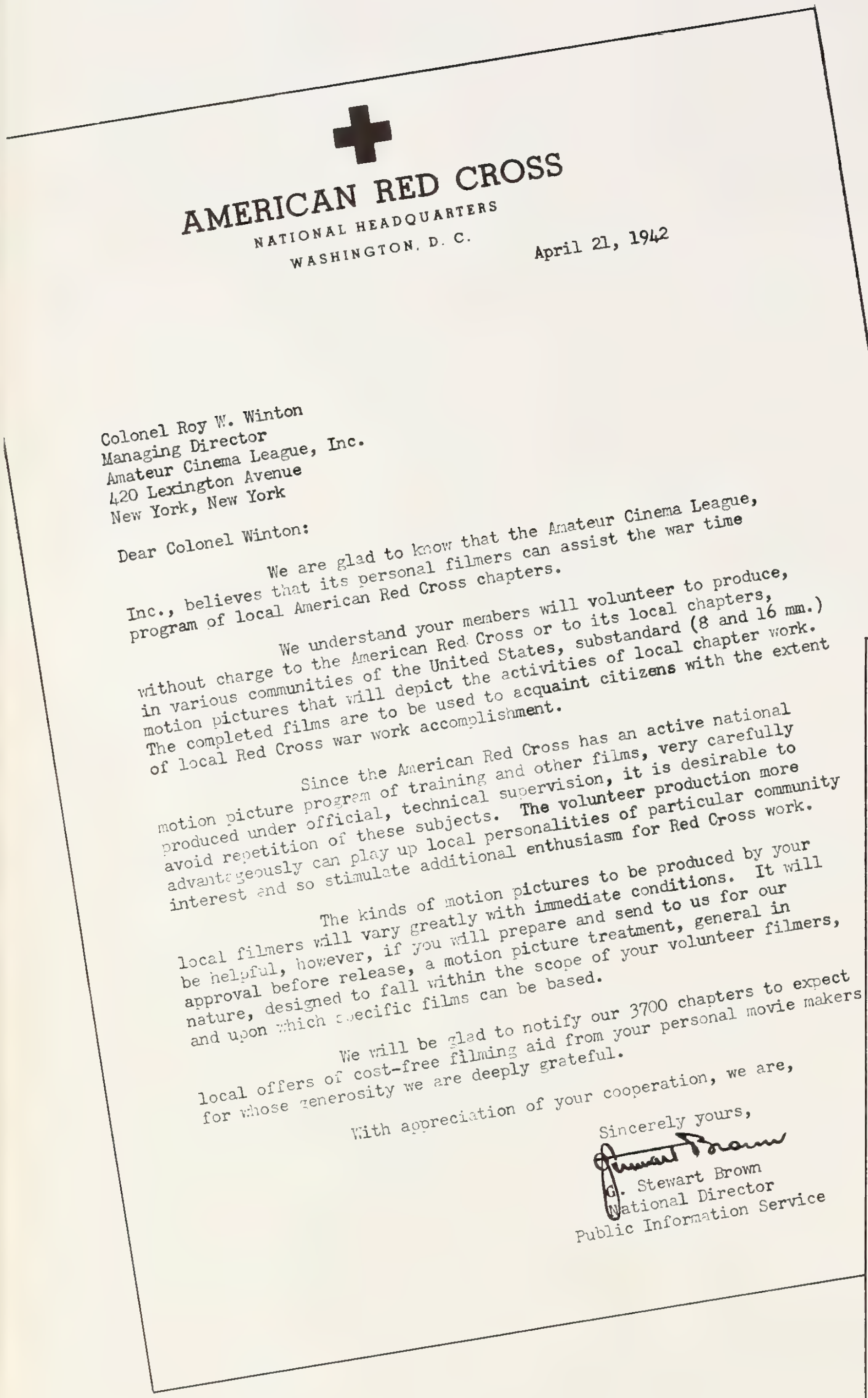
# Your Re



AMERICAN RED CROSS
NATIONAL HEADQUARTERS
WASHINGTON, D. C.

April 21, 1942

Colonel Roy W. Winton
Managing Director
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, New York

Dear Colonel Winton:

We are glad to know that the Amateur Cinema League, Inc., believes that its personal filmers can assist the war time program of local American Red Cross chapters.

We understand your members will volunteer to produce, without charge to the American Red Cross or to its local chapters, in various communities of the United States, substandard (8 and 16 mm.) motion pictures that will depict the activities of local chapter work. The completed films are to be used to acquaint citizens with the extent of local Red Cross war work accomplishment.

Since the American Red Cross has an active national motion picture program of training and other films, very carefully produced under official, technical supervision, it is desirable to avoid repetition of these subjects. The volunteer production more advantageously can play up local personalities of particular community interest and so stimulate additional enthusiasm for Red Cross work.

The kinds of motion pictures to be produced by your local filmers will vary greatly with immediate conditions. It will be helpful, however, if you will prepare and send to us for our approval before release, a motion picture treatment, general in nature, designed to fall within the scope of your volunteer filmers, and upon which specific films can be based.

We will be glad to notify our 3700 chapters to expect local offers of cost-free filming aid from your personal movie makers for whose generosity we are deeply grateful.

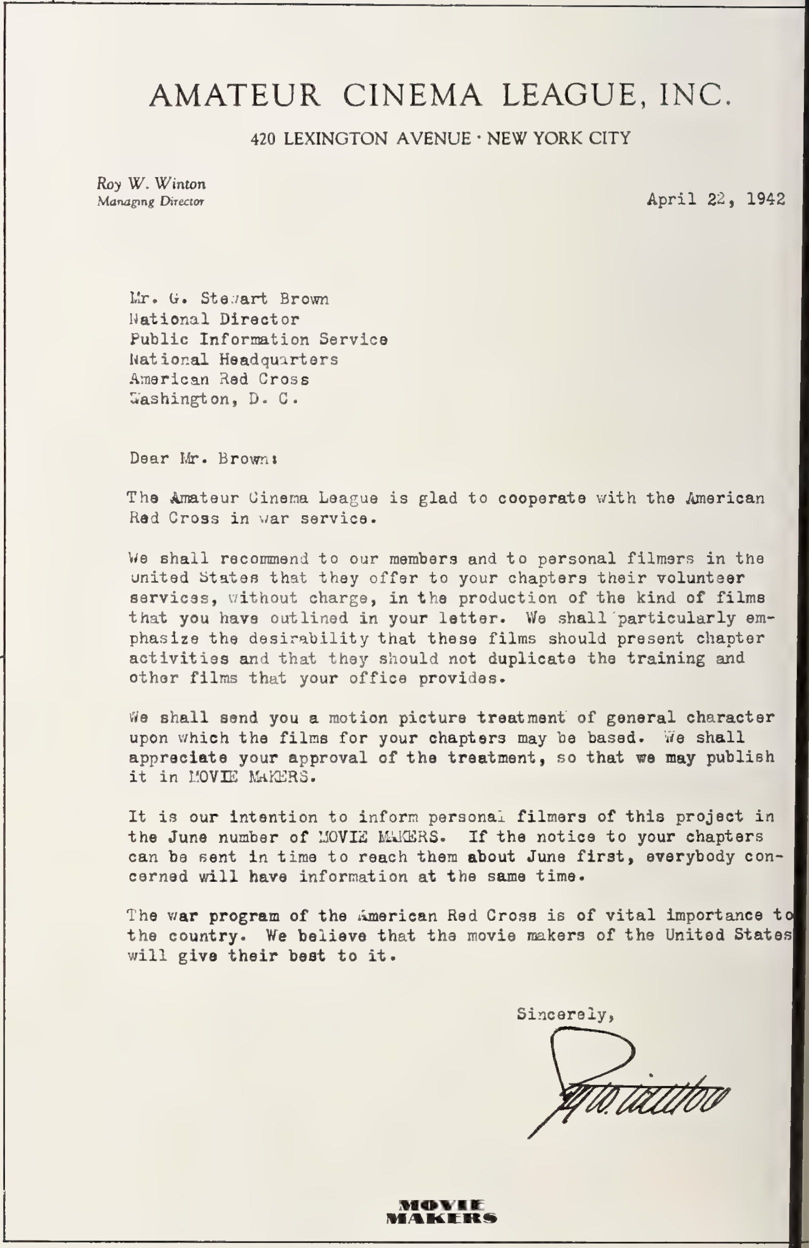
With appreciation of your cooperation, we are,

Sincerely yours,

G. Stewart Brown

G. Stewart Brown
National Director
Public Information Service

• Letter from Red Cross officially approving volunteer filming services of members of the Amateur Cinema League.



AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVENUE · NEW YORK CITY

*Roy W. Winton*
*Managing Director*

April 22, 1942

Mr. G. Stewart Brown
National Director
Public Information Service
National Headquarters
American Red Cross
Washington, D. C.

Dear Mr. Brown:

The Amateur Cinema League is glad to cooperate with the American Red Cross in war service.

We shall recommend to our members and to personal filmers in the United States that they offer to your chapters their volunteer services, without charge, in the production of the kind of films that you have outlined in your letter. We shall particularly emphasize the desirability that these films should present chapter activities and that they should not duplicate the training and other films that your office provides.

We shall send you a motion picture treatment of general character upon which the films for your chapters may be based. We shall appreciate your approval of the treatment, so that we may publish it in MOVIE MAKERS.

It is our intention to inform personal filmers of this project in the June number of MOVIE MAKERS. If the notice to your chapters can be sent in time to reach them about June first, everybody concerned will have information at the same time.

The war program of the American Red Cross is of vital importance to the country. We believe that the movie makers of the United States will give their best to it.

Sincerely,

MOVIE
MAKERS

# Cross needs your help

## A call for aid for your local Red Cross chapter

ROY W. WINTON, ACL

ON THE page opposite are two letters that open a new field of war service to movie makers. These letters are based upon a belief that is common to the two organizations involved, which is that every great challenge to the people of the United States will best be met by them in their own communities.

The national headquarters of the American Red Cross mobilizes, and sets standards for, the women and the men of its local chapters in the service which the Red Cross is performing in this war. The chapters mobilize and direct the citizens of their communities in Red Cross activities. The real work is a community effort. The headquarters of the Amateur Cinema League call upon, and point out opportunities for service to, personal filmers in their home towns. It aids those filmers in whatever war tasks they undertake. Again, the real work is a community effort. All this is the very essence of democracy.

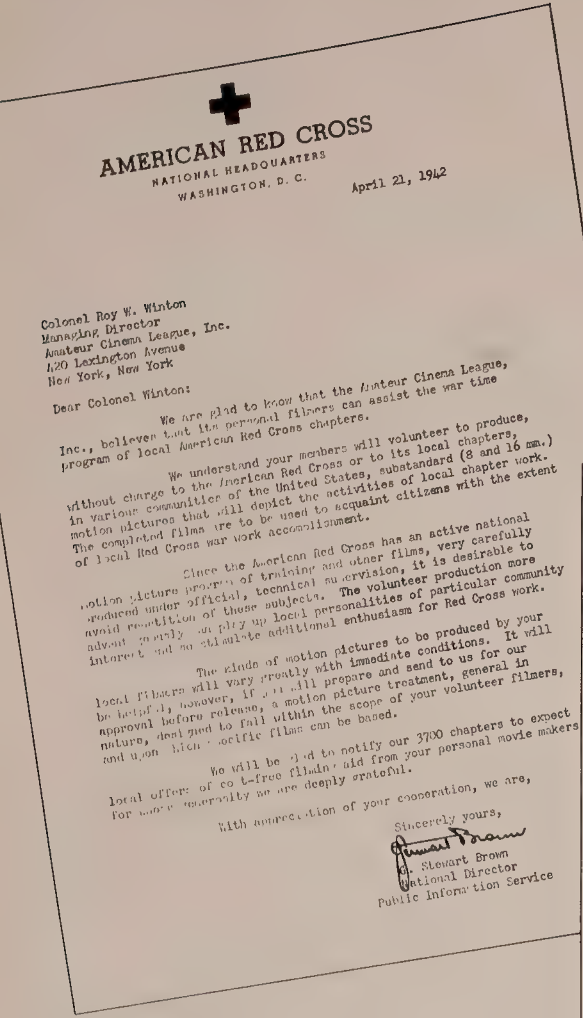
Because of its long history as an effective and practical institution, the American Red Cross has a precise concept of how motion pictures can help its war effort. Certain films are made by its national headquarters. But there are other movies to be made, if cinematography is to bring a well rounded contribution to the Red Cross. These other movies are the films that will tell a community what its Red Cross chapter is doing and plans to do in war time. They cannot be made by the national headquarters of the Red Cross, and the national headquarters do not intend to make them, because they are individual reports to individual communities upon individual situations.

Every Red Cross chapter has a story to tell. It will differ from the story that is told in a town in the next county. It is a story of how one city or town or village met the standards that are set up in Washington. The very fact that one place will meet the standards differently from the way in which its neighbor meets them is one of the things that distinguishes American communities from the regimented populations of our enemies. Like the wise old mother that she is, the Red Cross points out to all her children the things that she believes they should do, but she knows, and willingly accepts, the divergent accomplishments that will come from each child. She knows that the sum total of America's effort is what will win the war and that her years of training in peace will bear precious fruit in time of crisis. The chapters of the American Red Cross have had that training, and they are bearing fruit now. What movie makers are asked to do is to record the results.

The mechanics of this recording are simple. Red Cross chapters have been told that they may expect personal filmers to offer their services. The Amateur Cinema League has expressed the belief that these filmers will find ways not only to make the movies but to buy the film that goes into them. There [Continued on page 252]

- Red Cross services to the Armed Forces can be included.

American Red Cross



AMERICAN RED CROSS
NATIONAL HEADQUARTERS
WASHINGTON, D. C.

April 21, 1942

Colonel Roy W. Winton
Managing Director
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, New York

Dear Colonel Winton:

We are glad to know that the Amateur Cinema League, Inc., believes that its personal filmers can assist the war time program of local American Red Cross chapters.

We understand your members will volunteer to produce, without charge to the American Red Cross or to its local chapters, in various communities of the United States, substandard (8 and 16 mm.) motion pictures that will depict the activities of local chapter work. The completed films are to be used to acquaint citizens with the extent of local Red Cross war work accomplishment.

Since the American Red Cross has an active national motion picture program of training and other films, very carefully produced under official, technical supervision, it is desirable to avoid repetition of these subjects. The volunteer production more advantageously can play up local personalities of particular community interest and so stimulate additional enthusiasm for Red Cross work.

The kinds of motion pictures to be produced by your local filmers will vary greatly with immediate conditions. It will be helpful, however, if you will prepare and send to us for our approval before release, a motion picture treatment, general in nature, designed to fall within the scope of your volunteer filmers, and upon which specific films can be based.

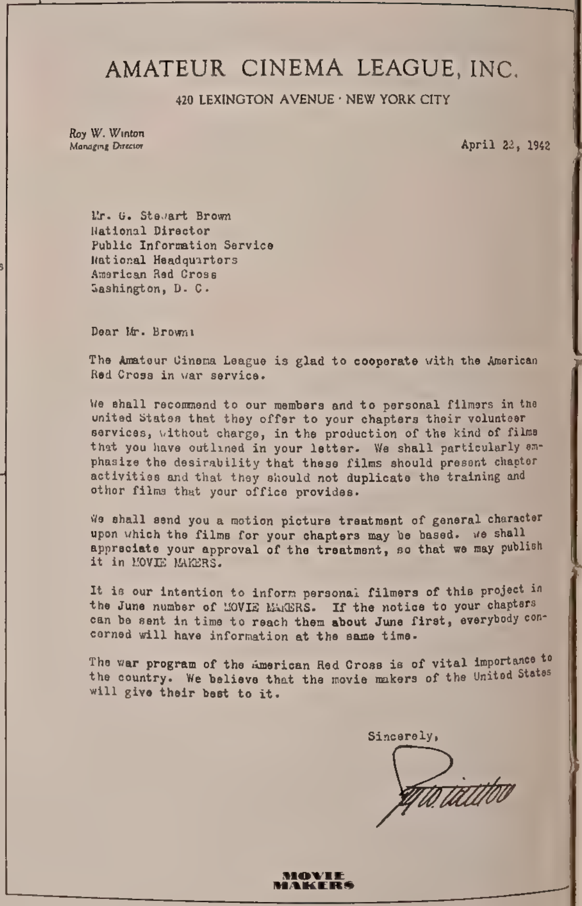
We will be glad to notify our 3700 chapters to expect local offers of cost-free filming aid from your personal movie makers for which generosity we are deeply grateful.

With appreciation of your cooperation, we are,

Sincerely yours,

G. Stewart Brown
G. Stewart Brown
National Director
Public Information Service

- Letter from Red Cross officially approving volunteer filming services of members of the Amateur Cinema League.



AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVENUE · NEW YORK CITY

*Roy W. Winton*
*Managing Director*

April 22, 1942

Mr. G. Stewart Brown
National Director
Public Information Service
National Headquarters
American Red Cross
Washington, D. C.

Dear Mr. Brown:

The Amateur Cinema League is glad to cooperate with the American Red Cross in war service.

We shall recommend to our members and to personal filmers in the United States that they offer to your chapters their volunteer services, without charge, in the production of the kind of films that you have outlined in your letter. We shall particularly emphasize the desirability that these films should present chapter activities and that they should not duplicate the training and other films that your office provides.

We shall send you a motion picture treatment of general character upon which the films for your chapters may be based. We shall appreciate your approval of the treatment, so that we may publish it in MOVIE MAKERS.

It is our intention to inform personal filmers of this project in the June number of MOVIE MAKERS. If the notice to your chapters can be sent in time to reach them about June first, everybody concerned will have information at the same time.

The war program of the American Red Cross is of vital importance to the country. We believe that the movie makers of the United States will give their best to it.

Sincerely,

Roy Winton

MOVIE MAKERS

# *Your Red Cross needs your help*

## A call for aid for your local Red Cross chapter

ROY W. WINTON, ACL

ON THE page opposite are two letters that open a new field of war service to movie makers. These letters are based upon a belief that is common to the two organizations involved, which is that every great challenge to the people of the United States will best be met by them in their own communities.

The national headquarters of the American Red Cross mobilizes, and sets standards for, the women and the men of its local chapters in the service which the Red Cross is performing in this war. The chapters mobilize and direct the citizens of their communities in Red Cross activities. The real work is a community effort. The headquarters of the Amateur Cinema League call upon, and point out opportunities for service to, personal filmers in their home towns. It aids those filmers in whatever war tasks they undertake. Again, the real work is a community effort. All this is the very essence of democracy.

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- Red Cross services to the Armed Forces can be included.

American Red Cross

# NATURE'S BACK YARD

## Its inhabitants provide full spring movie fare

EARL L. HILFIKER, ACL

NOW that war prevents movie makers from traveling abroad and limits a number of subjects within the United States as well, let us do something that we have always promised ourselves to do—take a look in our own back yards for potential film subjects.

What you will find there depends upon how hard you look and also upon where you happen to live, for the types of birds and insects vary greatly in different parts of the country. The forms of life in two areas within the same locality are not exactly alike. And, of course, you need not confine yourself to the area within the fence around your home. Near by are swamps, meadows, hills and wooded countryside, each with its own forms of life—nature's own back yard.

You can begin your search for subject matter in the spring. While there is still snow on the ground, skunk cabbages thrust their heads up from the marshes, and pussywillows push their heads out from hard bud cases. While the swamps and ponds are still fringed with ice, you will hear the first elfin piping of the peepers. Then, soon, you will hear them from every pond and puddle.

They are especially interesting subjects if you use a telephoto lens. You can film them singing and you will discover, on the screen, that the voice sacs of the toads swell to a size that is nearly equal to the rest of the creature. Although a peeper is less than an inch in length, on a clear night, his voice can be heard for at least half a mile.

The first warm weather brings the turtles out of hibernation, and a warm rain rouses the salamanders. They crawl out from under the rocks and from the holes deep down in the earth, where they spent the winter months. These salamanders gather in the ponds and swamps by the hundreds and lay their egg masses. Any of the turtles or salamanders, when shown on the screen in extreme closeup, appear as fearsome and awe inspiring a sight as any of the giant reptiles which inhabited the earth in the dim and distant past.

Within a few days, the shrill piping of the peepers gradually diminishes and is replaced by the clacking of hundreds of dapper wood frogs. These creatures congregate and lay mass after mass of jelly covered eggs. Sometimes the eggs are so thick that the top layers are pushed out of the water when the lower levels of egg masses begin to swell. The wood frogs string their egg masses along submerged twigs like beads on a string.

Even while the wood frogs are laying their eggs, the grunting and clucking of the leopard frogs can be heard as they gather to lay their eggs in the grassy margins of the ponds. In the open places, the rich alto trill of the toads can be heard from every pool, puddle and bog hole. Within the short space of a few days, they lay a total of miles and miles of string like egg masses.

Any of the frogs and toads make excellent movie subjects. Each has a surprising amount of personality. Each is very interesting at any season of the year, and especially so during the egg laying season. Any or all of the species just mentioned may be found close at hand, either in the back yard fish pond or within a short distance from it.

After the egg laying period of the amphibians, the ponds and swamp holes are still full of interesting subjects. Every pond and bog hole becomes a complete small world. Each few gallons of swamp water house a complete zoo—excellent subjects for aquarium shots, especially if you use telephoto lenses or lens extension tubes. There will be the little newts, which look like tiny, short snouted alligators. There will be millions of pot bellied little pollywogs, in all stages of development, and the salamander

[Continued on page 253]

16mm scenes by Earl L. Hilfiker, ACL

• Shots of nature that you may get near your own home.

# Plants and cine art

## "Singing Shadows" achieves the second from the first

### HERMAN BARTEL, ACL

WE ARE not going to devote any time to the general fundamentals of technique employed in recording plant life effectively on motion picture film. The importance of closeups, of low angle shots of blossoms against blue sky or of flaming flowers etched on dark, velvety backgrounds and the academic rules of good composition have been intelligently covered many times.

You are familiar with them and we were too, when we first conceived *Singing Shadows*—a motion picture interpretation of musical compositions.

When those rare June days rolled around, we were ready to film Tschaikowsky's *Waltz of the Flowers*. We were ready, too, to admit that we had to dig a little deeper and to go beyond fundamentals of technique. The very nature of what we were trying to accomplish made this decision imperative.

We realize that a composer expresses a mood musically by his command of movement (tempo, rhythm), pattern (form, composed of a theme or a number of themes) and color (shadings). The movie maker who wants to create mood must, like the composer, command movement, pattern and color.

Just how do you control the movement, pattern and color of plant life, to create mood? Well, you don't really. That is where the digging comes in! You just have to find those natural combinations of movement, pattern and color that create the mood you seek to express.

Forget the idea that nature filming consists mainly of recording static subjects and start from the premise that nature is in a constant state of motion.

You will find this to [Continued on page 254]

SINGING SHADOWS

• **Frames from "Singing Shadows," movie of flowers and forests made to music.**

16mm. scenes by
Herman Bartel, ACL

# A TREATMENT FOR RED CROSS FILMS

## Authoritative plan for chapter movies

JAMES W. MOORE, ACL

TRYING to present, in one treatment outline, the activities of 3800 Red Cross chapters is rather like sketching the design of as many homes in one blueprint. There are no two quite alike.

Thus, the suggested film plan which follows does not cover completely the services of every Red Cross chapter in the country. The plan does attempt, however, to give you something basic to go on. It has been reviewed, revised and approved by the National Headquarters, American Red Cross, in Washington, D. C. Their authorities have pointed out—and rightly so—that the actual outline of each motion picture, and the proper emphasis on the work of each committee, should be determined individually in conference with local chapter officials.

Take the Blood Donor service, for example. Laboratory facilities for this work are available in only a score of cities, so that chapters distant from these centers will not sponsor this activity and should not mention it in their film. In one locality, flood relief may be of major importance, while in another the Canteen Corps may be unusually busy with service to troop trains and soldiers guarding strategic areas. In a word, then, each filmer must plan to produce his film to fit the local Red Cross chapter as he finds it.

The first and most important move in accomplishing this plan is to arrange through the executive secretary for a thoroughgoing discussion of the project with the board of directors or executive committee of your local chapter. It is from them that the cameraman may get instructions as to the specific activities carried on by the chapter and the relative emphasis which the chapter places on each of them. The chapter chairman of the Public Information Committee should then be consulted in the preparation of the script, to insure proper credits and accurate title wordings. This official will probably be the one to serve as liaison between cameraman and chapter throughout the course of production.

So much for the general method of approach. There are, as well, a number of specific suggestions wisely presented by National Headquarters which should be followed carefully: (1) do not superimpose titles on the American flag; (2) do not superimpose titles on the Red Cross insigne. If you wish to use this symbol for title atmosphere, place it at the upper left or right of the frame, clear of all reading matter; (3) remember that the Red Cross workers appearing in your film are not trained professional actors; do not, therefore, ask of them any actions which might seem ludicrous or undignified; if by "happenstance," such actions crop up in your footage, reshoot the scene or cut it out; the laughs in your film must be *with* its message, not *at* it; (4) finally, avoid lengthy closeups of persons. Try to include as much action as is possible. Build up the drama of your subject matter by showing the players in strange surroundings, performing their duties under difficulties. Plan on a few backgrounds of rain and storm or fire, for these have been and will be again the lot of the intrepid Red Cross worker.

There follows now a basic treatment outline for a film of your local Red Cross chapter.

*The Hometown Chapter*
*American Red Cross*
*presents*

Dissolve to:

YOUR
RED CROSS

Dissolve to:

*Produced by*
*John H. Smith, ACL*
*Supervised by*
*Mary K. Brown, ARC*

Fade out.

[Continued on page 256]

• You can cover all the activities of your local Red Cross chapter.

American Red Cross

16mm. scenes by Harley H. Bixler, ACL

• Scenes from "Canada's Garden Province," film of Prince Edward Island, made by author.

# CANADA'S ENCHANTING ISLE

## What it offers to the visiting movie maker

HARLEY H. BIXLER, ACL

PRINCE EDWARD ISLAND—P.E.I.—Peaceful Enchanting Isle. To the movie maker with a "yen" for travel and distant lands, these are magic words. With travel to so many parts of the world out of the question, what could afford a more intriguing filming opportunity than a trip to Prince Edward Island—*The England of Canada—Garden of the Gulf—Canada's Garden Province*—the home of *Anne of Green Gables!*

Could the ardent movie "fan" in search of new material wish for a more imposing array of titles for this summer's film? And, with each different title, the movie maker has a correspondingly different theme for his picture.

*Canada's Garden Province* is the title that we chose for the film made during two eventful weeks spent at the Island last summer. In our film, we see again the rolling green hills, streams winding their way leisurely down to the sea, red sand beaches of such expanse that they fade into the hazy distance, quaint old fishing villages, the patchwork of farms, the friendly, rugged people and the lazy whitewashed villages studded against an emerald background.

How far to this enchanting isle? From New England—two days by automobile, one day by train, a few hours by air. Whichever mode of transportation the filmer chooses, the approach to the Island over the expanse of sea affords an excellent introduction to his film.

The glamour that surrounds an island should not be lost; hence, what the movie maker should establish in the introduction of his picture is a land detached and apart from the mainland. One introductory treatment might be to double expose the lead title assembly on the following scenes—a long shot taken over the bow of the ferry as the vessel approaches the Island; a long shot of fishing craft in the harbor; a scene of a road winding among the hills; a small village in the distance; a scene of a lazy, meandering stream. The last title might fade out, leaving its background scene. This shot could be followed by a series of scenes that are typical of the Island—a slow tempo montage of the material to follow. For these scenes, the filmer should order, in advance, billowy white clouds and azure skies, and he should keep the exposure in rather low key for either Kodachrome or black and white.

Prince Edward Island affords the movie maker such a wealth and variety of picture opportunities that it is well to group the various topics into well ordered sequences.

Of all the titles for a prospective picture of the Island, *The Garden of the Gulf* is perhaps the most accurately descriptive, for this land is truly one huge garden. As one travels along the modern highway from Port Borden, the gateway to the Island, toward Charlottetown, an unending panorma of farms greets the eye. To capture the real Prince Edward Island, a sequence devoted to farming is an absolute "must." This sequence could be introduced by a series of agricultural scenes, long shots of green field, farmhouses and cattle in the meadow.

If your visit to the Island should occur in the spring, the sequence can cover the activities of plowing and preparing the soil and planting the seed.

In this pictorial story of the farm, the filmer should intersperse closeups of the good [Continued on page 261]

# NEW IDEAS FOR HOME BUILDERS

R. M. GRIDLEY, ACL

THE store window decorator and the movie maker have something in common—both rely on an appeal to the eye. As both become more proficient in their respective arts, they find themselves building various contrivances for special effects.

Behind that marvelous, animated and articulated window display was a fertile idea. This idea, in turn, required experimentation and the construction of special equipment. So it is with the movie maker. Special effects require special equipment.

The movie maker who does not own the more versatile cameras must dig into his bag of tricks and discover some sort of "gadget" or procedure that will accomplish the desired special effect for him. Here are some of the results of this process in the case of one movie maker.

## Wiper

The homemade snap on wiping device illustrated here will fit any lens mount having an outside diameter of one and one sixteenth inches. Materials needed for its construction are an electric light socket, a length of metal linoleum molding and a few upholstering brads, to service as rivets. A hacksaw, light drill and hammer are the principal tools needed.

Saw the light socket on the dotted lines shown in Figs. 1 and 2, bend the bottom of the socket, as shown in Fig. 3, and rivet it to the linoleum molding, as shown in Fig. 4. After part "A" has been sawed away from the rest of the light socket, this part is reversed, inserted into part "B" and soldered into position. With a sharp knife and some colored cellulose tape, construct the black "fading card," shown in the photograph, and the job is complete.

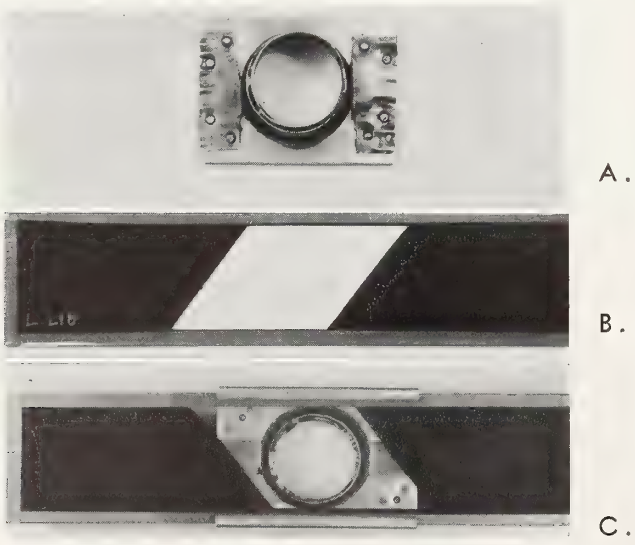
In use, the opening of the light socket is fitted over the lens, which brings the wiping card directly in front of the lens. Neat, steady wipes may be produced. The cardboard is flexible; hence, it does not transfer a jiggling effect to the camera when it is manipulated. The shape of the opening in the black "fading card" may be varied to suit your tests. The example shown would produce a diagonal wipe in and wipe out. You can make several of these cards for different types of wipes.

## Camera Yoke

The camera yoke is a device that was developed to facilitate filming with the camera held upside down, which is done to produce a shot with the action in reverse. If the camera is held upside down while a scene is being filmed and if, after the picture is processed, this scene is cut out, turned end for end and spliced back into the film again, all action in the shot will be reversed. This is the simplest of cine tricks and one of the most effective.

The camera yoke, illustrated on the opposite page, is designed to hold the camera steady on a tripod when the camera is inverted. The drawings show the details of construction. The yoke is built of one and one quarter inch by one and one quarter inch steel angle iron. Two V notches are sawed on one side of the angle iron, twelve inches apart. The stock is bent at each of these notches, forming a rectangular U. A twelve inch length of angle iron is spot welded on top of the base section, making it tubular in form. It is also welded at its ends to the uprights, thus making a very sturdy and rigid yoke.

After careful measurement, which will vary with different model cameras, the positions of lugs are located on the two uprights which hold the camera support bar in position. The lugs, which are short lengths of the angle iron stock, are riveted and welded into place. A short length of strap iron is riveted [Continued on page 258]



• Above, A. light socket riveted to molding; B. "fading card"; C. "fading card" inserted in molding.

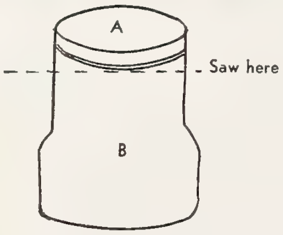


Fig. 1

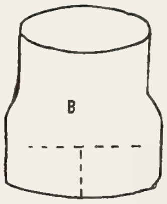


Fig. 2

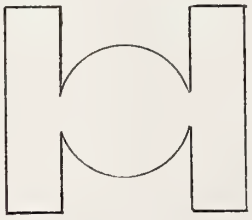


Fig. 3

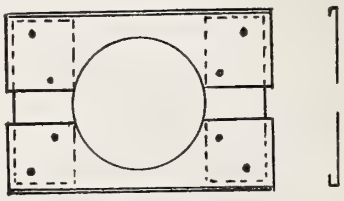
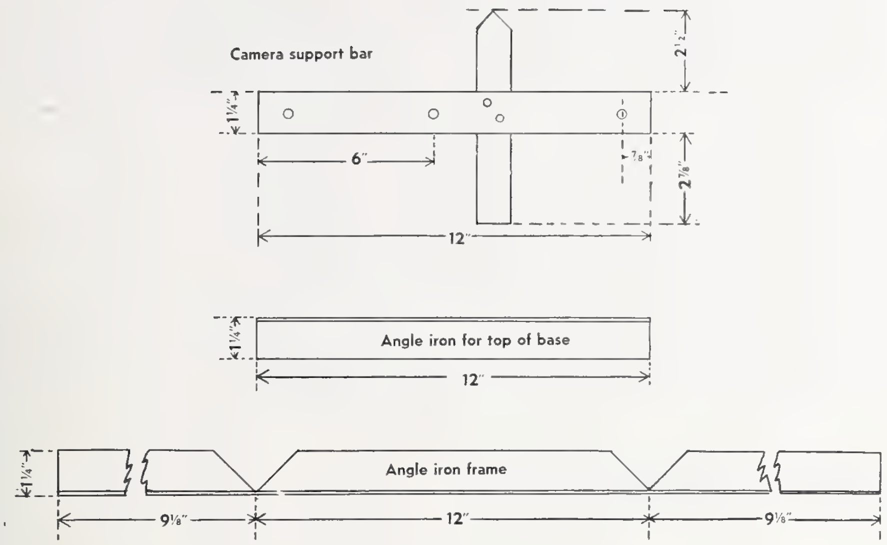
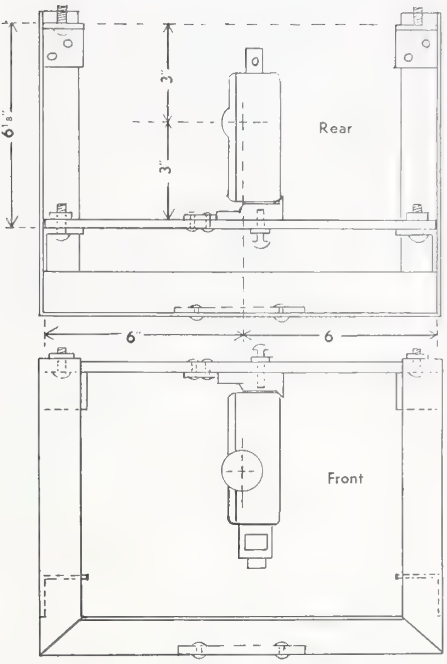


Fig. 4

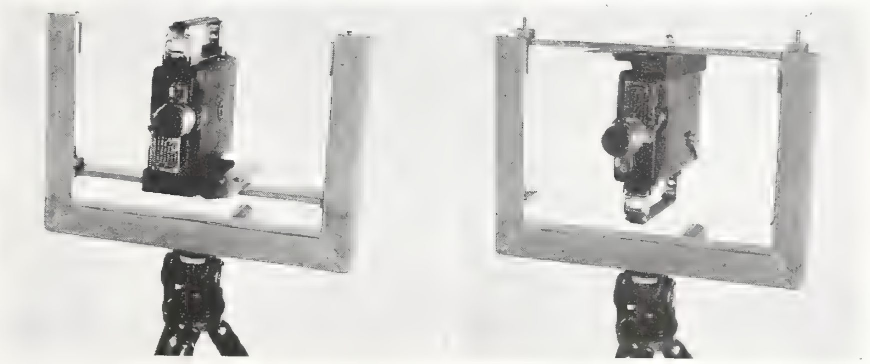

Camera support bar
2½"
1¼"
6"
⅞"
2⅞"
12"
1¼"
Angle iron for top of base
12"
1¼"
Angle iron frame
9⅛"
12"
9⅛"

Parts for camera yoke

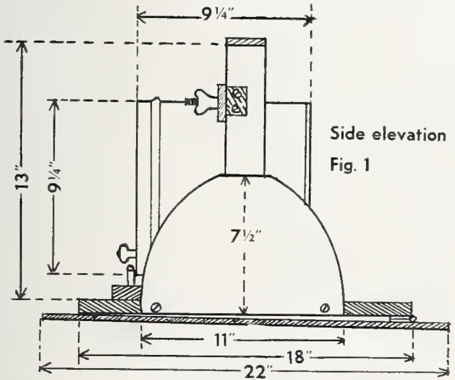

6⅛"
3"
3"
Rear
6"
6
Front

Yoke for inverted filming

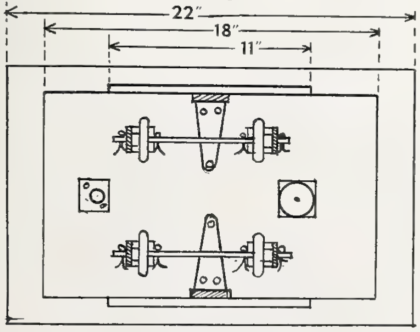
- Above, plans for camera yoke and, at right, photographs of completed unit. Below, plans for camera rotator and illustration of one made by author.



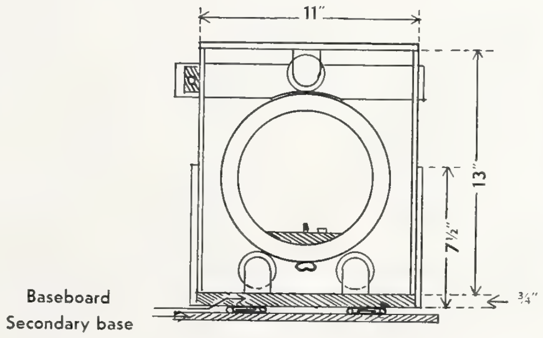
# Plans for special effects aids that you cannot buy


9¼"
13"
9¼"
7½"
11"
18"
22"

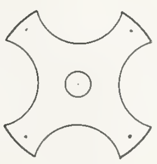
Side elevation Fig. 1



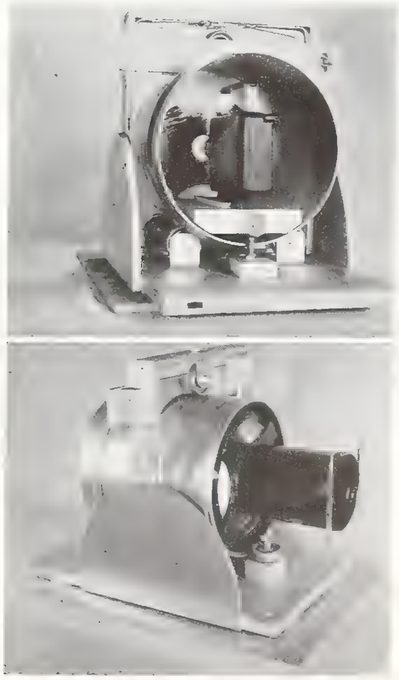
Top of base Fig. 2


11"
13"
7½"
¾"
Baseboard
Secondary base

Front end elevation Fig. 3



Spider
Fig. 4



• Frames from "Senior Scouting," produced for Boy Scouts of America by Willard Pictures.

16mm. scenes by Willard Pictures

### The non theatrical movie as used for various purposes

# PRACTICAL FILMS

JAMES N. YOUNG, jr.

## Scout Film

The whole range of Scout activities for older boys is the subject of *Senior Scouting*, a 1200 foot, 16mm. Kodachrome sound film now nearing completion in the studios of Willard Pictures in New York City. The picture comprises two major sections, one of which presents Explorer Scouting and the other, Sea Scouting. In the latter part, a cruise of the schooner *Yankee* is included.

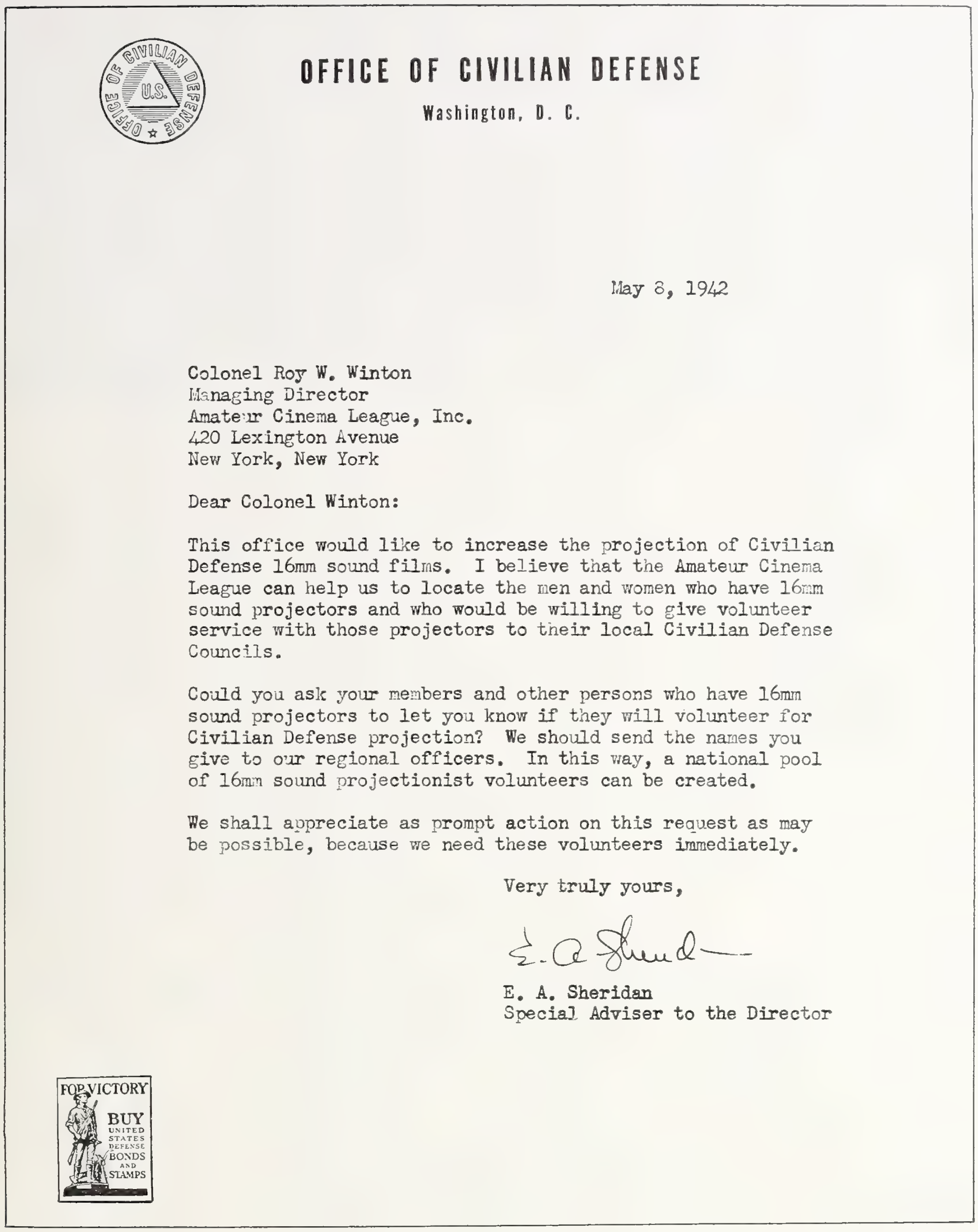
The sound recording is complex because each section of the film is introduced by a sequence recorded with lip synchronism. In the first of these, an Explorer Scout is talking to a group of Scouts and, when the scene fades out, the Explorer Scout continues as the commentator for the section of the picture that follows. The second section of the film is introduced by a brief story continuity in which a Sea Scout Bos'n begins the tale of Sea Scouting. He continues as narrator for the second part of the film. There is an intermediate commentator for transitional sequences, and both "live" music and track will be used in recording.

This film, nearly a year in the making, presents both sports and Scout training on land and water. Most beautiful are the sequences of boating on lakes and rivers.

The script for *Senior Scouting* was written by Arthur L. Gale, ACL; the production was directed by Dr. E. DeAlton Partridge, and Herman Holt of the Willard Picture staff was cameraman. Lip synchronism sound recording was done by Spot Film Productions, Inc.

## Arcs for Victory

Very much in the news have been the conversion of automobile plants and the curtailment of civilian metal production. Not so publicized have been some of the technical revolutions which the all out effort has brought about. Riveting is a good example. Before the war, riveting was used on a far greater scale than was arc welding in construction work. As production pressure grew greater, the waste and technical difficulties in much riveting became obvious. Arc welding has steadily gained in popularity because it saves [Continued on page 260]



OFFICE OF CIVILIAN DEFENSE
Washington, D. C.

May 8, 1942

Colonel Roy W. Winton
Managing Director
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, New York

Dear Colonel Winton:

This office would like to increase the projection of Civilian Defense 16mm sound films. I believe that the Amateur Cinema League can help us to locate the men and women who have 16mm sound projectors and who would be willing to give volunteer service with those projectors to their local Civilian Defense Councils.

Could you ask your members and other persons who have 16mm sound projectors to let you know if they will volunteer for Civilian Defense projection? We should send the names you give to our regional officers. In this way, a national pool of 16mm sound projectionist volunteers can be created.

We shall appreciate as prompt action on this request as may be possible, because we need these volunteers immediately.

Very truly yours,

E. A. Sheridan
Special Adviser to the Director

FOR VICTORY
BUY
UNITED
STATES
DEFENSE
BONDS
AND
STAMPS

# A CALL FOR PROJECTIONISTS

THIS letter, from the Office of Civilian Defense, in Washington, D. C., asks a very specific service from sound projectionists. O.C.D. is definitely committed to the policy of teaching through movies. These movies are coming from many sources, and more will be available, as time goes on. If they are to serve their purpose, they must be shown. Some are being shown in movie theatres, but all of them will be of more value to the patriotic citizens who are serving in local Citizens Defense Corps, if they can be presented directly as teaching films to the men and women who need the instruction that they give. This presentation can well be made by volunteer projectionists, who can take their projectors to the place where citizens in training are gathered together.

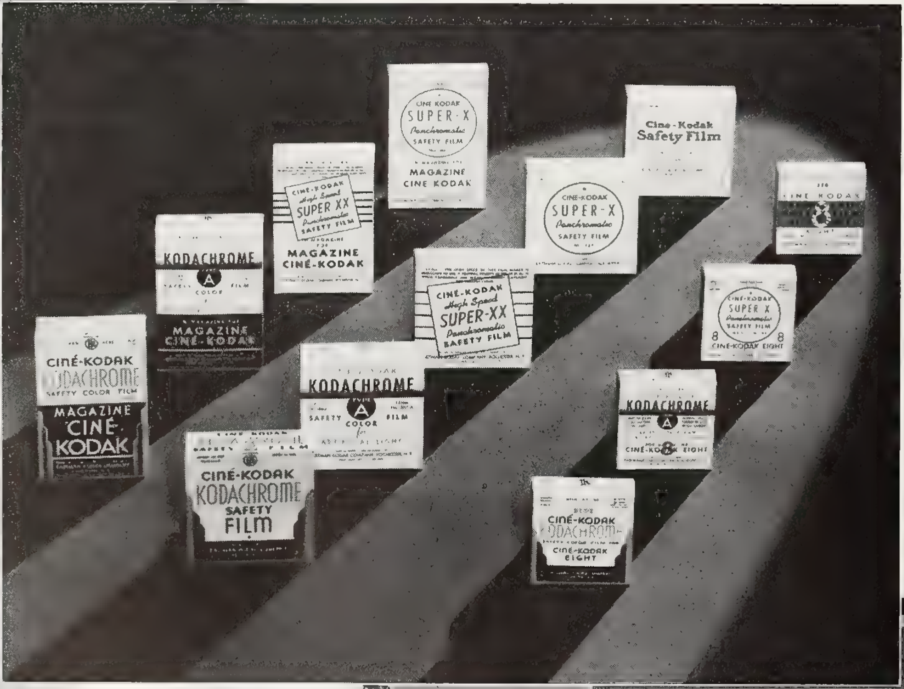
Many of you who read this letter will have registered already in the ACL volunteer registration, the form for which was published in February, 1942, MOVIE MAKERS. If you have a sound projector and are willing to use it on a volunteer basis for Civilian Defense work, and if you have not registered pre- [Continued on page 258]

# GOOD MOVIES

NO EXTRAVAGANT claims are made for Ciné-Kodak Film They never have been. Yet most movie makers use Ciné Kodak Film. They always have.

Why?

Because they never have to worry about Ciné-Kodak Film They never wonder what it will do — they know what it will do They never send off a film for processing, and say, "I know I had these scenes in focus — and I know my exposure was on the button. Now if the film will only do its part I'll get my pictures." They *know* just what each Ciné-Kodak Film will do — and do superbly well.


KODACHROME
MAGAZINE CINÉ-KODAK
CINÉ-KODAK KODACHROME SAFETY COLOR FILM
SUPER-X Panchromatic SAFETY FILM
MAGAZINE CINÉ KODAK
SUPER XX Panchromatic SAFETY FILM
Ciné-Kodak Safety Film
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
CINÉ-KODAK SUPER X Panchromatic SAFETY FILM CINÉ-KODAK EIGHT
CINÉ-KODAK KODACHROME SAFETY FILM
CINÉ-KODAK KODACHROME CINÉ-KODAK EIGHT

**KODACHROME** — for 8-mm. and 16 mm. cameras. Non-movie makers marvel at its realism and beauty. "How do you ever learn to make color movies like those?" they ask. Yet movie makers know that Kodachrome movies are as easy as black-and-white Expose full-color Kodachrome carefully in any standard movie camera — and the *film* does the rest.

**CINÉ-KODAK SUPER-X "PAN"** — another remarkable film for 8-mm.

# . . Sure as Shootin'

nd 16-mm. cameras. Fast. Fine-grained. Uniform, as all Ciné-Kodak Films are uniform. Small wonder most outdoor and indoor black-and-white movies are made on Super-X "Pan."

**CINÉ-KODAK SUPER-XX "PAN"**—for 16-mm. cameras. This special-duty film is so fast that it overexposes sunlit scenes, even at *f*/16. But in weak daylight and under minimum artificial light it reaches out and gets the movies you'd otherwise miss. Yet here's nothing unpredictable about ts speed. Expose it by guide or meter, and once more—there are your movies, just as good as you knew they would be.

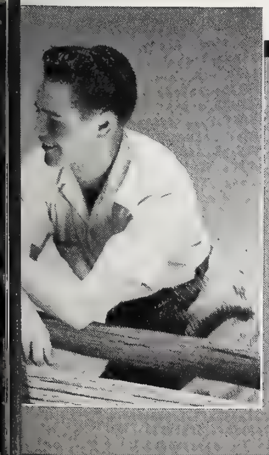
**CINÉ-KODAK EIGHT "PAN"**—the film that first made 8-mm. movies possible, then popular. Here's another film you can count on. It is the same good film it was when introduced. Though it is not as fast as "Super-X," thousands of rolls of sparkling 8-mm. movies bear potent testimony to the value of Ciné-Kodak Eight "Pan."

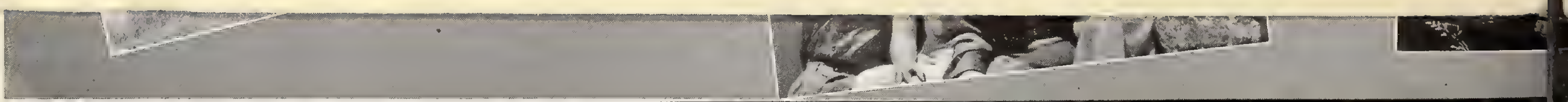
Lastly—**CINÉ-KODAK SAFETY "PAN"** for 100-foot 16-mm. cameras. Many cinamateurs prefer this low-cost black-and-white film quite apart from price consideration.

RIGHT there is perhaps the best testimonial to Ciné-Kodak Films—any and all of them. The devotees of each of the five popular emulsions feel that their own favorite Ciné-Kodak Film is the best film they can buy.

There's a world of satisfaction in that. Both for those who make the movies and for those who make the films.

**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**





# GOOD MOVIES.. *Sure as Shootin'*

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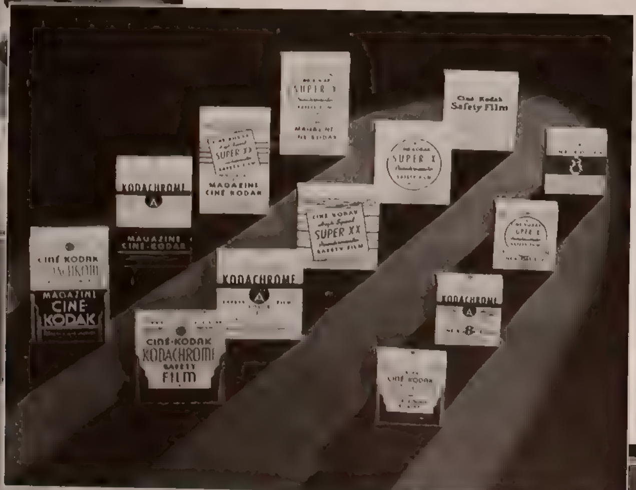

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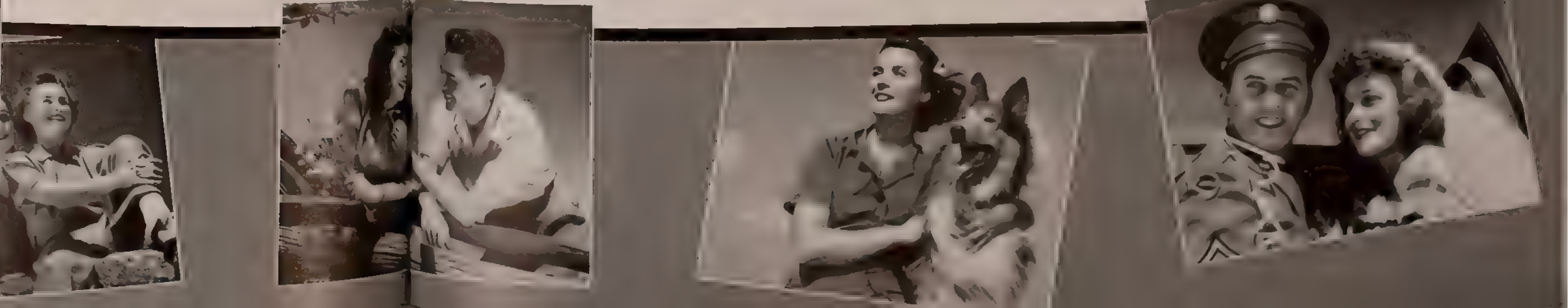
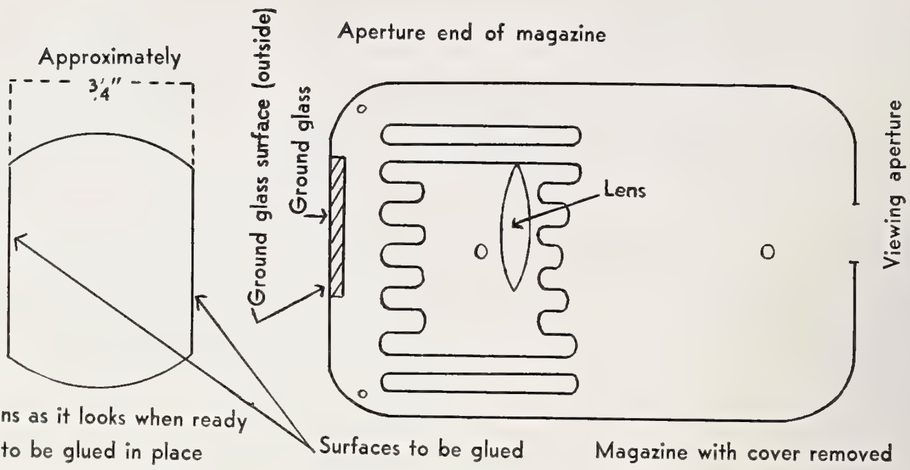



Approximately
3/4"
Ground glass surface (outside)
Ground glass
Aperture end of magazine
Lens
Viewing aperture
Lens as it looks when ready to be glued in place
Surfaces to be glued
Magazine with cover removed

How direct viewer may be made from old Simplex magazine

# The Clinic

## Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

### Scroll adaptation

When a movie maker sets out to solve a problem, there is nothing in the home that may be considered safe. Thus it is that Martin Wells, ACL, constructed an ingenious titling device from common household accessories. Mr. Wells says, "I like my small metal titler very much, and it met all my needs until, one day, when I wanted to make a scroll title and found that its use was limited.

"Here is the gadget that I built to help me to get the moving scroll title effect with my small titler. For the base, I used a small piece of wood, three by six by one half inches. On this base, I mounted a common metal toilet tissue holder (the type that comes without the wooden rod, the roll being held by tension of the metal sides). Then I bought a small rolling pin that measured five and three quarter inches in circumference. I cut from it a piece, three and a half inches long, and placed it in the usual position of the tissue roll. I then punched out a small hole on each of the two sides of the holder. On one side, I held the roller in position with a small screw, which was left loose enough to permit the roller to turn. On the other side, I fastened a small handle through the hole into the wood. For this part, I used a metal handle from an old nut grinder, but any heavy wire, bent into crank shape, will do.

"When the device was complete, I placed the gadget in position behind the title easel opening and moved it about until it was lined up exactly.

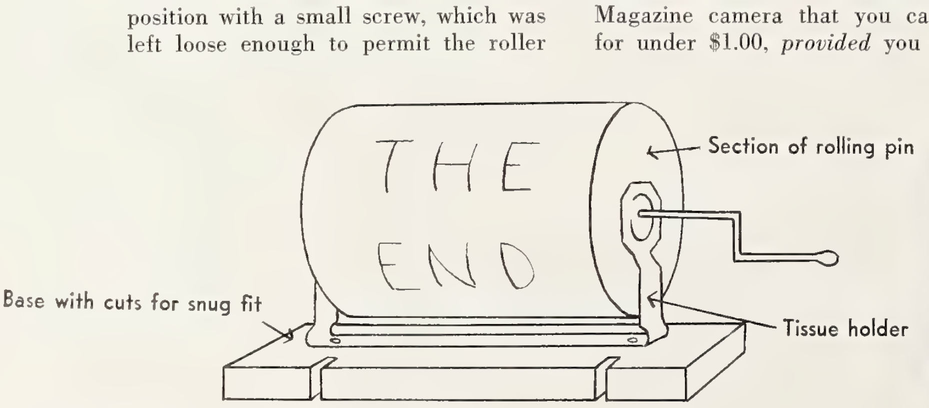
"I then marked the two places where the sides of the titler base touched the wooden block and cut two slots there, so that the roller device could be placed solidly in filming position. With the title area guide of the titler, it was easy to mark the title area limits on the roller. The title card was fastened to the roller with thumbtacks. As the camera runs, the roller is turned by the handle, and a nice scroll title results."

### Direct viewer

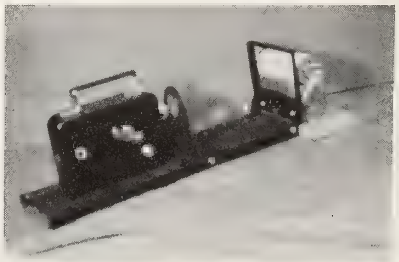
Here is an idea from Virgil E. Baugh that has a catch in it, as you will see, but which is a good idea nevertheless. Mr. Baugh says, "Here is a direct 'through the lens' viewer for a Bell & Howell Magazine camera that you can make for under $1.00, *provided* you can obtain an empty Simplex magazine.

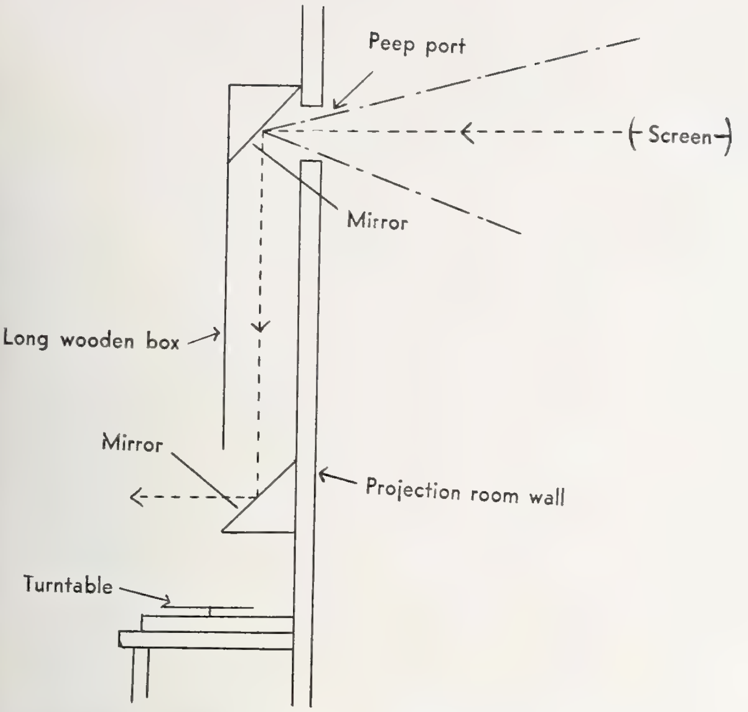
"Here are the steps in making the viewer. Get a piece of ground glass at any camera store, with dimensions approximately the width of 16mm. film and one and a half inches long. Next, remove the lid of the magazine. Take out all the mechanism, including tension plate, so that the end of the box presents only the film aperture. Then fit the piece of ground glass inside the magazine, in exactly the position that the film would occupy. *The ground side of the glass should face outward.* You may have to grind the ends of the glass at the corners and bevel the outward edge slightly, in order to get the ground surface in exactly the proper place. The glass then may be fastened in place with glue or cellophane tape.

"The next step is to purchase a pocket magnifying glass at a ten cent store. Any one will do, provided that it is not much greater than one inch in diameter and that its focal length is less than the length of the magazine. This glass must be ground down so that it will fit inside the magazine, about two or three inches from the aperture. I ground one on a stone cutter's wheel,



Scroll title device to fit a small metal titler





Periscope to enable operator to view screen from booth

taking down both sides of the one inch glass evenly.

"Next, the end tension spring of the magazine is removed and a hole is cut, about the dimensions of a 16mm. frame, in the same relative position in the rear of the magazine as is the aperture hole in the front. Once the lens is glued in the proper position and the cover is closed and fastened, this opening is the one through which you look to see the image when the magazine is placed in the camera. The motor of the camera should be run until it stops with the shutter open. Then the lens of the camera is opened wide; if your viewer is inserted, you will see an inverted image of the scene to be filmed. If your ground glass is not *exactly* in the plane of the film emulsion, your focusing will be thrown off. The simplest test is to set the focus for a certain distance and then to place an object at that distance, to see if the image appears to be sharp on the ground glass. If it does not, a slight adjustment should be made to correct the trouble."

**Monitor screen** Morton H. Read, ACL, returns to these columns this month with an idea that he has found to be of great help. He writes, "This idea is a solution to the problem which is encountered by almost every amateur who has a projection booth. In most booths, there are two ports, or openings, one for the projection beam of light and the other a peep or viewing port for the operator. Both ports usually are placed high in the wall so that the machine will project over the heads of the audience. With this arrangement, the operator must stand during the entire performance, which is most irksome, and, if there is a table for double turntables between him and the port, he can scarcely see the screen. Unless the port is as big as all outdoors (and I have not run across any big ones yet), the operator can see only a portion of the screen.

"The solution is to rig up a small periscope on the wall. Two small mirrors, one at the top and the other at the bottom of a square wooden box frame, placed as shown in the illustration above, will do the job. The small image at the end of the periscope directly before the operator is as brilliant as can be. I named the gadget the Monitor Screen."

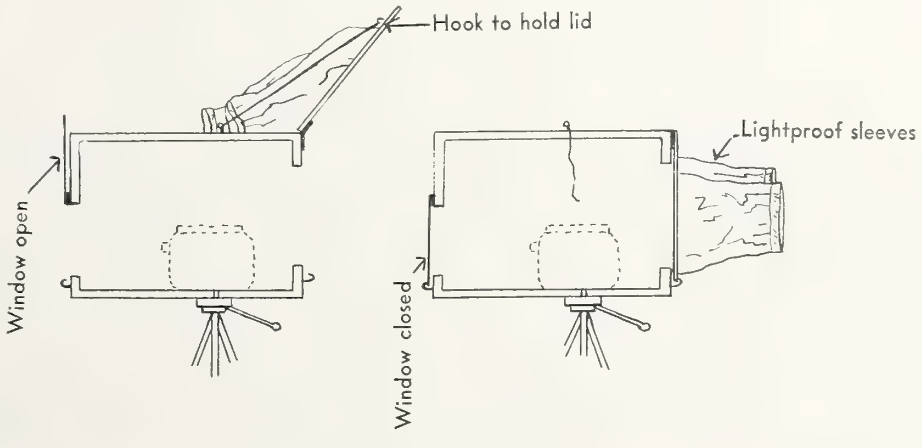
**Outdoor darkroom** While the average filmer would not carry the outfit illustrated below, it certainly should come in handy for special effect work. We are indebted to Delf Norona, jr., ACL, for the idea and present it in his own words. "This portable darkroom enables the filmer to make a split screen effect by double exposure. It eliminates the necessity of removing the camera from the tripod and thus risking a change in viewpoint for the second exposure. In certain types of double exposure, the slightest movement of the camera is fatal, for the audience will immediately notice a lack of alignment between the two sections of the scene.

"Before the first exposure, the operator slips his arms through the lightproof sleeves and opens the camera. Then, with a razor blade, he nicks the edge of the film at the top of the camera gate, to denote the start of the scene to be double exposed. Closing the camera, he opens the lid covering the small window through which the camera is aimed and shoots his subject through one half of the masked opening. He then closes the window and repeats the process of opening the camera in complete darkness, at which time he removes the reels from the spindles and rewinds the film by hand, until he comes to the nick. After he has loaded the camera, using the nick in the film as a guide, he is now ready to shoot the other half of the scene, by covering the half of the opening through which the first scene was filmed and uncovering the other half of it.

"This Outdoor Matte-Box Darkroom not only facilitates making double exposures in the open, but also provides a convenient darkroom in which to load the camera on a very bright day when there might be a chance of fogging the film otherwise. I made the box of a wooden frame and covered it with cardboard. Needless to say, all the joints must be tested carefully for light leaks, and the entire outfit should be made lightproof before it is used."

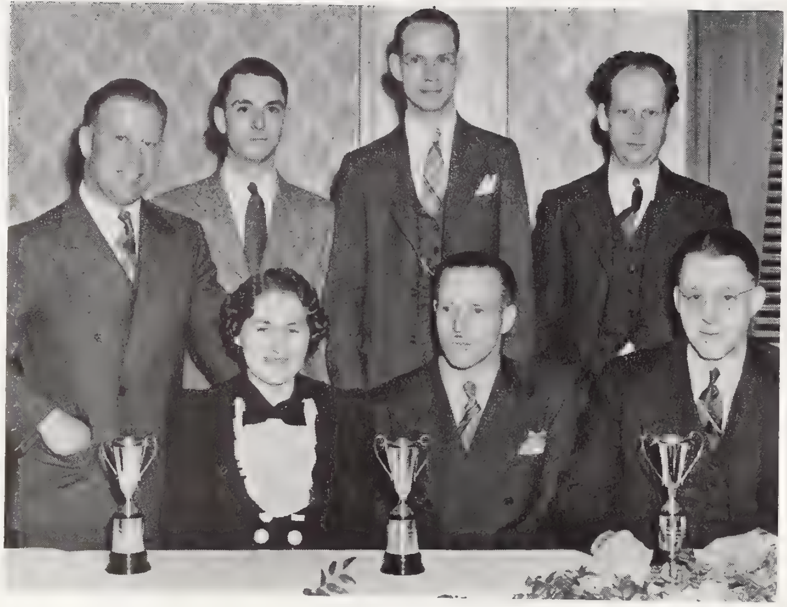
**Lens cap** This item illustrates the ability of the wide awake movie maker to solve his emergency filming problems by venturing into other fields. L. T. Constable tells us, "While hunting deer in the Pennsylvania mountains last fall, I lost the lens cap from my 8mm. camera and could not find another in near by stores. I finally went to a drug store and purchased a Davol No. 150 Anti-Colic Rub-

[Continued on page 263]



Box to serve as matte box and outdoor darkroom

Clyde Anderson



• Award winners in recent annual contest of Utah Amateur Movie Club in Salt Lake City.

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

**Fine new films** Four outstanding pictures—three of them in silent Kodachrome and one in monochrome sound on film—have been added recently to the Club Library of the League. All are on 16mm. stock. The sound film, running 460 feet, is *The Volunteer Nurses' Aide,* a Civilian Defense volunteer production by New York City members of the League. It was described in detail in the May number of MOVIE MAKERS. Shortest of the silent color films is *Western Wild Life*, running 450 feet, an award winning production by Frank E. Gunnell, ACL, of West New Brighton, N. Y., presented to the library by the Staten Island Cinema Club in his honor. The two other pictures are *Saskatchewan*, by Carroll Michener, ACL, of Minneapolis, and *Canada's Garden Province*, by Harley H. Bixler, ACL, of Schenectady. Color prints of both films have been made available through the courtesy of the National Film Board, of Ottawa, Canada, for whom they were produced during the summer of 1941. Like all pictures in the Club Library, these four new films will be limited in use to screenings on movie club programs.

**M.M.P.C. gala** Maintaining its enviable record of "SRO" public screenings, the Metropolitan Motion Picture Club, in New York City, packed the Master Institute Theatre to capacity on the occasion of its recent annual Gala Night program. *Hail, British Columbia!*, 1941 Maxim Award winner by Leo J. Heffernan, ACL, was put on display for the first time at a screening open to the general public, and it was flanked on the program by *Finny, The Goldfish*, by Kenneth F. Space, ACL, technical consultant of the League; *Latitude 26*, by Leo Caloia, ACL, of Los Angeles; *Florida, The Beautiful*, by Frank E. Gunnell, ACL; and *"Celebr-a-tease,"* a novelty film especially compiled for the occasion by Ralph R. Eno, ACL.

**Oakland active** *Is Two Enough?*, a short skit in which Mr. Wolf attempts to lead Miss Lamb astray on the occasion of a cocktail party, is the latest production of the veteran Oakland Motion Picture Club, in California. Clyde Diddle directed the film from his own scenario, assisted by Dr. Lee and E. L. Ritzmann, ACL, behind the camera and Byron Williford, ACL, and George Shoptaugh at the lights. Mildred Moulsby, Charles Paulson and Chester Barnett, ACL, played the leading rôles in the comedy.

**Brooklyn's best** More than 300 members and guests of the Brooklyn Amateur Cine Club, ACL, attended the group's Third Annual Gala Show, held recently in the city's St. Felix Theatre. Seen on the well rounded program were *Linda*, a 1941 Ten Best award winner by Richard D. Fuller, ACL, of Minneapolis; *Outposts of the West*, by Charles H. Coles, ACL; *Footloose*, by the Rockville Cinema Club, of Long Island; *Big Little Things*, by Kenneth F. Space, ACL, technical consultant of the League; *Bettas*, first award winner in the club's late contest, by John Larson; *Down Mexico Way*, 1941 [Continued on page 263]

• Some of the 108 members and guests at second annual banquet of Wenatchee (Wash.) Cine Club.

• Speaker table at second annual banquet of Wenatchee (Wash.) Cine Club.

# TRAINING FILMS FOR FIRST AID

## A new series provides for a war time supply

### WILLIAM F. KRUSE

TOTAL war involves active participation by entire peoples. There is no closed season on civilians as bomb targets. Their casualties mount into the many thousands, and only a widespread knowledge and use of emergency first aid measures have kept death lists from growing much greater.

Many thousands of men and women—and some youngsters, too—are taking first aid courses. In many cities, instructors and facilities are overtaxed to such an extent that there are long waiting lists of applicants for first aid training. Since this is essentially a mass education problem, and since it involves preponderantly a visual demonstration technique, the motion picture is indisputably the best instrument to bring emergency first aid to the beleaguered first aiders.

Credit goes to an amateur movie maker for recognizing this problem and then for doing something about it. Dr. Jacob Sarnoff, prominent Brooklyn surgeon, in cooperation with Bert N. Bachmann and with Dr. Shepard G. Aronson, put into a series of six single reel Kodachrome films the essentials of an emergency first aid training.

After a general introductory reel on the human body, the course opens with a reel about *Bleeding, Resuscitation and Shock.* Scenes show how quick, yet careful, examination is made for bleeding, breathing and consciousness. Principal blood vessels and pressure points at which to check hemorrhage are shown, by means of anatomical charts, living models and actual or simulated wounds. Artificial respiration is demonstrated, and emergency methods of restoring consciousness are illustrated. The film is replete with unique teaching devices. For example, the paths of the principal arteries are drawn in grease paint on the body of a living model, and the pressure points likewise are indicated by means of circles of contrasting color. Again, in the resuscitation sequence, an ingenious articulated rib structure is included in the picture, to show just how the external pressure on the ribs simulates the normal contraction and expansion of the chest in breathing.

Courtesy Bell & Howell Company

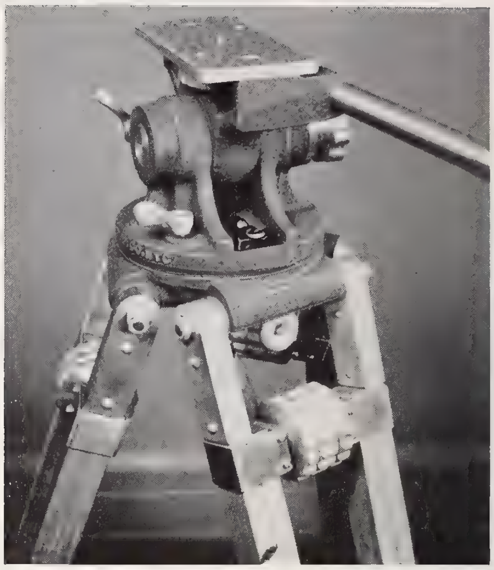
• Scenes in series of six color films on first aid made by Dr. Jacob Sarnoff.

The next film "chapter," also complete in one fifteen minute silent reel, deals with *Bandaging for Wounds and Burns.* The major contents of the officially approved first aid kit are shown, and their use is explained. Many practical demonstrations of bandaging are given, chiefly with the "old reliable" triangular bandage, but wound disinfection and other types of bandaging are also shown. One advantage of the motion picture as a teaching tool in this field is that actual cases, as well as models, can be shown. In this film, there are genuine cases of fractures of the leg, arm and ribs, and a serious burn is also shown.

The third and fourth reels in the series cover the emergency treatment of fractures. The former deals with simple, generally improvised splints—an old magazine, a board, a feather pillow, an umbrella, a broom. The fourth reel illustrates the principle and application of fixed traction in splinting fractures, to prevent "overriding" and aggravation of injury, but it, too, deals with improvised splints, as well as with the various accepted forms of professional traction devices.

The final reel deals with transporting the injured, after first aid has been given. Beginning with the handling of the standard Army type stretcher, it proceeds through various improvised methods of carrying emergency cases—different methods of making and using blanket or coat stretchers—and various direct carries, all the way from an eight man carry to the "fireman's drag." Moving bandaged and splinted casualties up and down stairs is also shown.

Wherever these films have been shown to people in direct charge of first aid teach- [Continued on page 252]



• Professional Jr. tripod of Camera Equipment Co. has been remodeled with more accessible wing lock.

# NEWS OF THE INDUSTRY

## Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

**Defense films** The Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City, is the first distributor to have been selected by the government to handle nationally the films of both the Office for Emergency Management and the Coordinator of Inter-American Affairs.

No charge is made for the use of the official United States war films, but exhibitors are expected to defray transportation costs to and from the point of exhibition, and they are responsible for all damage to the films. The subjects are all 16mm. sound on film and cannot be used on a silent projector. These films may also be purchased at a moderate cost. Subjects available are *Aluminum, Army in Overalls, Bomber, Building a Bomber, Defense Reviews, 1, 2 and 3, Homes for Defense, Men and Ships, Power for Defense* and *Women in Defense.* To purchase prints, communicate with the Division of Information, Office for Emergency Management, Washington, D. C., for instructions.

**New glass discs** Gould-Moody Company, 395 Broadway, New York City, has recently introduced a new black seal, glass base recording blank for instantaneous recording. The discs contain no fiber or other foreign material inserts; they come in two weights, thin and medium, and in ten, twelve and sixteen inch sizes. Both weights are available with either two or four holes. There are no metal grommets around the holes, which are precision machined directly through the glass disc.

• New plant of E. M. Berndt Corporation in Hollywood.

BERNDT-MAURER
16MM SOUND EQUIPMENT
E. M. BERNDT CORPORATION

**Spotone** The Willoughby Camera Stores, Inc., 110 West 32nd Street, New York City, has been appointed agents for Spotone, the drop control method of color matching for still photography. Spotone is the new combination spotting tone building and retouching medium developed on the stain principle. It is supplied in three colors—blue black, sepia and neutral black—and these colors may be intermixed.

**Frank E. Gatchel** Frank E. Gatchel, one of America's leading and best known photo supply dealers, died last month in Louisville, Ky., after a brief illness. As president of W. D. Gatchel and Sons, he was a vigorous campaigner for dealer organizations, cooperation and good fellowship in the photographic industry and trade. Mr. Gatchel's company has handled the distribution of Movie Makers since June, 1927, when the magazine was only six months old.

**Ampro projector** Ampro dealers throughout the country are fully informed on the huge sound film program for industrial training sponsored by the U. S. Office of Education and are distributing a free catalog describing each film.

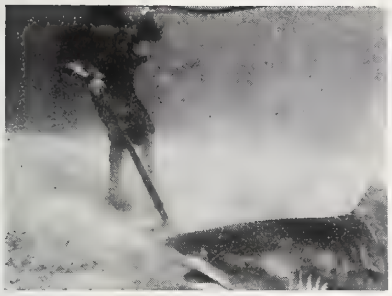
Although the convenient, portable Ampro projectors are in great demand for war programs, there are still some available for private purchase. The compactness of these projectors has made them extremely desirable.

**ACL questionnaire** The ACL wishes to thank the many dealers throughout the country who distributed the questionnaire relative to films made outside the United States. The splendid cooperation of these firms in this enterprise has resulted in the collection of data on films of great value to the government. The League is engaged in indexing and cataloguing the replies and will turn the files over to the proper authorities. The League is indeed grateful to the dealers for their help in obtaining this necessary information.

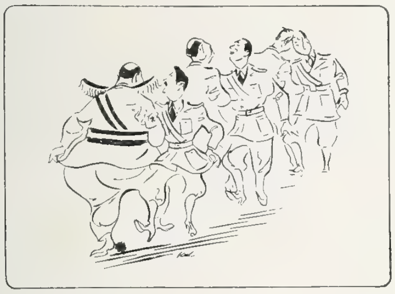
[Continued on page 263]

# FILMS YOU'LL WANT TO SHOW

## Non theatrical movie offerings for substandard projection



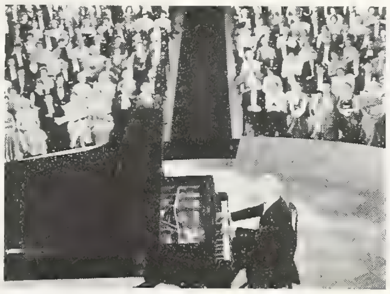
■ *Titans of the Deep*, 16mm. sound on film, running time, forty eight minutes, is distributed by Astor Pictures Corporation, 130 West 46th Street, New York City. An exciting adventure with Dr. William Beebe and Otis Barton among the terrors of the ocean depths, the film has a story and narration by Lowell Thomas. Sharks, devil fish, crocodiles and other inhabitants of the sea and stream are shown in their native haunts.



■ *Adolf Hitler Doing the Lambeth Walk*, a 16mm. sound on film short specialty, is released by Official Films, Inc., 425 Fourth Avenue, New York City. The trick camera goes to work on Hitler himself and his Elite Guard, and they do a fine job of making themselves ridiculous to the familiar strains of the British *Lambeth Walk*.

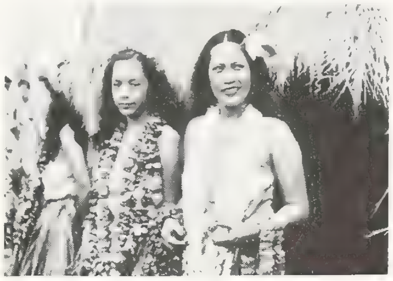
■ *The Dean of Canterbury's Answer to Hitler*, 16mm. sound on film, one reel, has just been released for rental and sale by Brandon Films, Inc., 1600 Broadway, New York City. This film is the motion picture record of the recent radio address to the United States by the Very Reverend Hewlett Johnson, Dean of Canterbury Cathedral, on the occasion of the Te Deum for Russia, held in Carnegie Hall, in New York City.

■ *Fresh Water Fishing*, 8mm. silent and sound on film, one reel, is offered for sale by Castle Films, Inc., 30 Rockefeller Plaza, New York City. This film captures for permanent record the swirl of a speckled trout and the lusty fight of a threshing salmon plus the ultimate in fly casting technique portrayed by experts. Of interest as a nature study, the film is also instructive to those preparing for the fishing days ahead.



■ *Moonlight Sonata*, 16mm. sound on film, seven reels, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This film presents the only screen appearance of Ignace Jan Paderewski, and it has been skillfully built around the music of this great pianist. The *Minuet in G Major* and Beethoven's *Moonlight Sonata* are two of the four featured musical selections. Other members of the cast include Charles Farrell, Marie Tempest and Barbara Greene.

■ *Stand In*, 16mm. sound on film, running time, eighty two minutes, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Featuring Leslie Howard, Joan Blondell and Humphrey Bogart, *Stand In* is the story of a shy young banker who goes to Hollywood, where he takes over a ten million dollar studio and tries to run it according to the science of mathematics.



■ *The Real Hawaii*, 16mm. sound on film, running time, ten minutes, is offered for sale or rent by Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This film deals in detail with the important features of the island—defense, battleships and soldiers, sugar and pineapples.

■ *Zenobia*, 16mm. sound on film, eight reels, running time, seventy four minutes, is distributed by Post Pictures Corporation, 723 Seventh Avenue, New York City. An amusing and diverting

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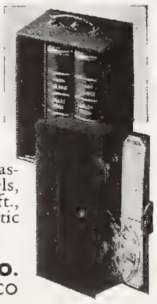

comedy, it propounds the idea that an elephant never forgets. Zenobia, the elephant in question, is ably assisted by Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady and Jean Parker in this story of a small town doctor whose life is almost ruined by the elephant's affection for him.

## Training films for first aid

[Continued from page 249]

ing, there has been an immediate demand for their instant use. Actually, "work prints" have had to be sent out on several urgent rental demands by industrial, public school, Boy Scout and first aid executives. The films avoid points of medical controversy wherever possible, and they do not claim to offer the "one and only" way of doing each specific job.

Titles are short but very clear and understandable. The films will be found to be most helpful if they are used one reel at a time, directly fitted to the chapter of the Red Cross manual or other text then under study.

Although "technical" in a sort of "popular science" vein, by their very nature, these films are of sufficient general interest to be used by other than first aiders. Meetings of parents, physiology students, Boy and Girl Scouts and similar groups, and even individuals desiring personal preparedness to cope with emergencies, should find this series entirely suitable.

Silent versions, in color and in black and white, are ready for immediate rental or purchase. Available also are 8mm. black and white prints. A sound version is in preparation. The Bell & Howell Filmosound Library and its dealer representatives are the exclusive distributors.

Dr. Sarnoff is particularly well qualified to make a series of films of this type. Ever since there was a 16mm. film, he has been using this medium to keep motion picture records of important surgical procedures. No man in this country has produced so large a library of this type of film in the service of his profession. Listed in the *Catalog of Medical and Health Films*, published until 1939 by Bell & Howell and now to be taken over by medical authorities, are almost 300 films produced by Dr. Sarnoff.

This new series of films shows what an able and enthusiastic movie maker can do, in serving our national interests, in a specific field in which he is particularly qualified. There are other cases of ACL groups or of individual members who have done similar special jobs, but our war effort could make use of many more of them.

## Nurses' Aide film is success

THE *Volunteer Nurses' Aide*, the one reel, 16mm. monochrome film produced by New York City members of the Amateur Cinema League for the Civilian Defense Volunteer Office, in Manhattan, is now being offered for sale at the laboratory cost price. Available in both silent and sound versions, the picture is listed at ten dollars for a silent print and at fifteen dollars with the music and narrative track. Orders, accompanied by remittance, may be addressed to the Civilian Defense Volunteer Office, Film Bureau of Manhattan, 93 Park Avenue, New York City, or to New York University Film Library, 71 Washington Square South, New York City.

*The Volunteer Nurses' Aide*—which was reported in detail in the May number of MOVIE MAKERS—has been seen in three weeks by more than 100,000 persons in the five boroughs of Greater New York, and it is still hard at work. During the week of the city's concentrated drive for nurses' aides, four prints of the picture were run throughout the day and evening on continuous projectors at strategic points in Manhattan. Since that time, a single print has been on view twice daily at the Civilian Defense Volunteer Office of Greater New York, while other prints have been screened in more than thirty individual presentations before large groups of war workers.

In the five boroughs of Greater New York, such screenings for groups of 150 persons or more can be arranged on a free loan basis by application to the Film Bureau, Civilian Defense Volunteer Office, 93 Park Avenue, in New York City. Applicants should specify whether a silent or sound print is desired and should, if possible, give alternative dates for the film's use. The Bureau is also equipped to supply speakers on all important phases of the civilian defense project.

## Your Red Cross needs your help

[Continued from page 235]

is no set pattern here, either. Possibly a cinema club will raise the money and provide the cameramen; perhaps a single movie maker will ask his friends to buy the film. A public organization in the community may donate the film, if cameramen will give their time. The Red Cross chapter should not be asked to provide it, because the central point of the whole offer of service from filmers is found in the completeness of the gift to the Red Cross.

When a movie maker or a club of

filmers has determined how to finance the picture, he or it should go to the head of the Red Cross chapter, who knows that such a project may be suggested. Upon the Red Cross chapter falls the responsibility of making the "setups" for the filming and of providing the necessary actors and the transportation for the filming unit. So much for the facilities; the planning of the film will be a joint enterprise between the filmers and the chapter authorities. The chapter will know what it would like to have recorded; the movie makers will know how to do the recording. From these two viewpoints will come the necessary compromises and modifications that are always required, to make a motion picture presentation of any activity.

The Amateur Cinema League will provide its usual help to filmers. It publishes, in this number of MOVIE MAKERS, a basic treatment that can serve as a kind of skeleton upon which the local filmers will build a shooting script. The League will examine the scripts that are produced and will suggest ways of improving them.

Here is the whole story, short, because it is simple. MOVIE MAKERS wants a report of every film that comes from this joint effort of Red Cross chapters and movie makers, together with photographs that will show the actual production in progress. If your own community does well, you can multiply your efforts by giving a report of how you worked on this filming enterprise, to chapters and to filmers who have not yet undertaken to make a local Red Cross picture.

These films should be as simple and as sincere as possible. They are not efforts at theatrical "style." What they record is so important that it needs no pointing up with irrelevant humor or with attempts at glamour. Straightforward, competent shooting is what this undertaking calls for. This is the kind of filming that thousands of movie makers all over the country can give. Your local chapter awaits your visit.

## Nature's back yard

[Continued from page 236]

larvae, with feathery external gills.

During the early spring, there will be millions of the fairy shrimps, delicate and graceful little creatures, which swim with their gills and in an upside down position. There will also be caddis worms which earn the name, "log houses," because they build houselike cases with bits of sticks, pieces of plants and small pebbles. These creatures and many others at least as interesting can be found in nearly every body of still water.

Flowers are interesting and colorful subjects in themselves, and they never

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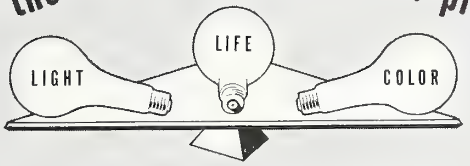

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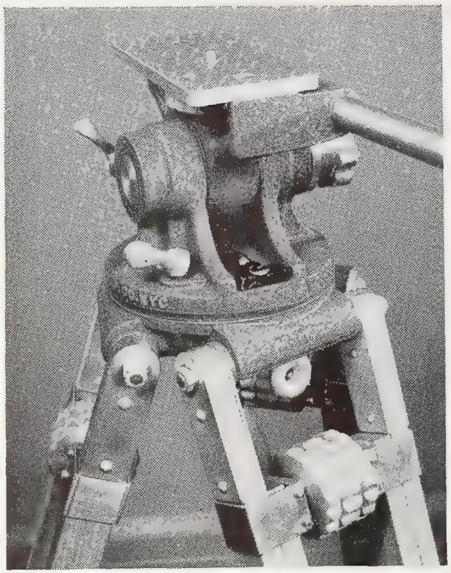

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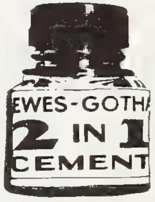

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fail to attract creatures which are just as colorful and even more interesting than they are. In North America, there are roughly about 600 varieties of butterflies and 3000 species of moths. All the butterflies and many of the moths feed regularly at flowers, so that a flower bed provides a constant supply of fascinating subjects and colorful actors.

No less colorful than the butterflies is the tiny ruby throated hummingbird. He can usually be seen at the same places day after day. He also feeds on the nectar of flowers and, if you focus the camera on the freshest of the flowers and wait, you usually can film him. At first, he will avoid the flowers close to the camera, but after a time hunger will overcome shyness, and he will approach within close range. This condition is equally true of the butterflies and the moths.

No subjects are more effective than the great silkworm moths. These are non feeders and will not come to the flowers, but the cocoons can be found during the late fall and winter, and they may be kept until the moths emerge. They will then be in perfect condition; since they are larger than butterflies, they are even more striking actors in closeups.

It is difficult to imagine any back yard without chipmunks, squirrels, nesting birds, bees and bugs or snakes and toads. Each place will have its own distinctive attractions. Take your camera out in your back yard!

## Plants and cine art

[Continued from page 237]

be true if you look far enough (especially in the case of plant life, for it is prolific in movement). It is a still day, indeed, when you can step out into the garden and find your flowers motionless.

Watch the blossoms in motion! Sometimes, like an inverted pendulum, they sway back and forth at a merry clip when an eager puff of air hits them. Should the flowers happen to be bright and warm in color and of a saucy pattern—for instance, a tulip—let your camera run and film a gay mood! Or they may be delicate, tenderly colored, dew drenched roses, languorously swaying to the gentle, steady caress of early morning air. Then, there is a quiet mood, to be captured on film!

Should you want to point up this mood even more, wait for a sunny morning, when the clouds are light and wispy. Start shooting just before one of those feathery, delicate clouds passes over the sun. If it is the kind of cloud that we are talking about, your roses are not thrown into dark shadow; rather they sway in magically muted light which fluctuates in intensity as our lace like cloud passes by. This shot, properly filmed, is absolute "tops" in flower atmosphere.

To expect all these things to happen at the same time, at the same place, is expecting a lot, you say.

It is not so difficult as you might think. The dew can be sprayed on with a water filled atomizer. If there is not enough wind, you can set the stem of the rose in motion yourself. The cloud—well, that is an act of God; you will just have to wait for it.

But it is worth waiting for! Capture this one, and it is likely to be the grandest of all your flower shots!

Remember, too, that although a blossom is one end of a flower, it is not the end of flower movement. Dig down a little deeper! Stretch yourself out on your stomach, with a bed of iris between you and a ten o'clock sun. Forget the blossoms and point your telephoto so that two or three of those sabre shaped leaves fill the field. The back lighting will give them a luminous, glowing, green quality, broken where the stems of the flowers, stirred by the wind, throw rippling, wraith like shadows behind the luminous flat leaves.

You will agree that here is one way to produce enchantment with a touch of mystery, when you see this shot on your screen.

If you are looking for more than a touch of mystery, shoot down on shadows, cast by flowers, as they stretch diagonally across a closely cropped lawn. Select definitely stemmed and leaved flowers, such as tulips or zinnias. Their shadows will be definite enough to suggest flowers, as they ripple mysteriously on the lawn, but on your screen the species will remain a matter of conjecture.

Shoot three or four of these interesting shadow patterns, from different angles, in a series of short shots, dissolving the last one into a scene of the flower itself. After this mysterious introduction, your flower scene will have new zest for your audience.

The uses to which shadow patterns can be put are limited only by your imagination. For instance, a series of short shadow shots, interspersed alternately with a string of brief flower shots, would create the same mood as would a fugue musically.

There is a wealth of magic expression in patterns. Look at the patterns of the blossoms themselves. Some are saucy and impudent; some delicately tender; some elegant, luxurious; some exotic; some plain and homely. There are patterns for every mood we know. They are there, not just to be recorded, but to be used constructively, creatively, to help you to point up a mood. They are beautiful to start with; once you start to use them advantageously, you are filming sure fire screen material!

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heard a composer repeat a theme in a set of variations. Broadly speaking, a theme is a musical pattern. By his command of this pattern, the composer created a whole series of delightful variations.

Cinematically, you can do the same thing—provided that you are conscious of the power of patterns and are willing to dig enough to find the variations.

It is not hard, once you have the proper purpose and really start to look. You set up your camera and shoot a closeup of a tulip blossom; next, an ultra closeup of one of its petals, which has the same general pattern as does the blossom itself; then, perhaps one of those shadow shots that we have discussed. Follow this series with a closeup of a pair of tulip blossoms, record the shadows that they cast, then the shadows of numerous tulips and end with a medium closeup of the tulips themselves. If you have that extra patience that is necessary to produce something really fine, see if you can't find a bunch of tulips for this last shot, grouped so that they form a pattern suggestive of a single tulip blossom.

When you see the fluid, musical quality that a sequence of this nature has, you will realize that there is something to creating cinematic variations of a theme, even if you wonder whether all this effort is going to mean anything to your audience.

Well, don't let it worry you; it will mean a great deal to them—even if they are not conscious of how and why you did it. Remember all the movies that you have enjoyed without ever having wondered why? You just enjoyed them—enjoyed them because they were good. Just as long as you know what you are doing and are doing it well, people are going to like your movies.

Just as long as you know that the bright, gay, warm colored flowers (yellows, oranges, reds and earth colors) can be used to create moods of a sensuous nature, gay and light or heavy and passionate; that the cool colors (blues, greens and purples) create moods of mystic, elusive, spiritual quality; just as long as you know these things and use them purposefully, your cinematic efforts will be enjoyed by others.

When you realize that back lighting flowers creates a luminous, translucent quality; that the high noonday sun can make deep blossomed flowers, such as tulips, iris and lilies, glow with a miraculous inner light when they are filmed against the blue of sky; when you know that the red rose is not always a flaming, deep red, but multihued—subject to the weather, the time of day and the light that plays upon it; when you realize that the flowers are not alone, that they share the summer air with butterflies, bees and all sorts of insects; when you are conscious of these things

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and start to use them positively, you are ready to conquer new worlds in your garden! Then you have taken the step from record to creative flower filming and can give your audience something that they are not likely to observe for themselves in a garden—something that is there, to be enjoyed on your screen. You are likely to get the "kick" that we did when we started to interpret Tschaikowsky's *Waltz of the Flowers* and found a whole new plant world!

Step out into the garden and train your lens on flowers again.

## A treatment for Red Cross films

[Continued from page 238]

*The American Red Cross has served the people of the United States for more than sixty years. . . . This is the Hometown chapter.*

Follow this title with a brief introductory series of scenes, identifying the local chapter. The first might be a closeup of the sign on the front of the chapter house, the second a medium shot of the building and the third a near shot of the entrance, showing workers in uniform and in civilian clothes going into the building and leaving it.

Dissolve to an interior medium shot, showing the executive committee of the chapter in session. Follow with a series of short semi closeups of each of the committee members in turn. To avoid unnecessary subtitles, you can place a desk name plate in front of each person, to identify him and his job. Another method, if you can manage it, is to double expose this information at the bottom of each scene.

*Here, Mrs. ——— ———, chairman of Volunteer Special Services, directs its many activities.*

Film a series of scenes introducing the chairman in her office—medium shot of the chairman at her desk, looking over letters; near shot of one or two other leaders entering the room; closeup of the chairman; then a medium shot, to show the others walking into the scene and discussing some matter with her.

In the sequences which follow, we shall present many of the important activities of the chapter. Each of these activities will be under the direction of a group chairman, and it is important to identify her. However, it seems best not to include the names of the women in the construction of the titles. It is suggested that the names be handled in the manner indicated in the subtitle immediately following. This style could be used wherever names are to be included.

*The Staff Assistance Corps carries on the administrative details of all chapter activities.*
*Mrs. William Wright, chairman*

We are now in the main body of the film, and the individual sequences depicting each of the activities should be longer and fuller than the two introductory ones. Thus, in picturing Staff Assistance, try to get as many different scenes and viewpoints as you can and cover as many activities and persons as may be practical.

*Members of the Production Corps are engaged in making thousands of needed articles for civilian and military relief.*

Follow this title with a series of scenes of the varied activities of folding dressings, knitting sweaters, helmets and scarfs, cutting and sewing garments and the other work of the production staff. Although you will want to establish each of these activities in medium shot, to indicate how it is carried on, the most effective scenes are going to be closeups of the actual operations—busy hands, intent faces, clicking needles and nimble fingers.

*The Canteen Corps is ready at a moment's notice to meet the needs for group feeding in emergency or disaster.*

You might start with scenes showing the Corps loading the mobile field kitchen and then driving to their duties—for example, feeding soldiers on troop trains that pause in your community. Or you could show the Canteen Corps serving food to soldiers on guard duty at exposed positions, such as bridges or power lines, preferably in inclement weather for the added drama. Another possibility is to picture members of the Corps serving hot coffee and sandwiches to firemen and police on duty at a fire.

*The Home Service Corps sends its workers on many relief missions.*

Show one of the trained women starting off from headquarters to visit a case that has been referred to the chapter. Show how she makes her call, gets needed information about the difficulty, makes suggestions on the spot for alleviating it or reports back to her chief with a recommendation. Stress the difficulties encountered in making the trip.

*The Home Nursing classes teach many to look out for their own in all minor illness.*

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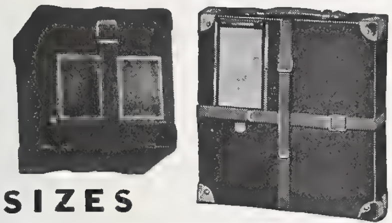

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the basic tools and techniques of sick care.

*The American Junior Red Cross serves many important civil needs.*

Make a varied sequence of scenes of the activities carried on by the youngsters. Picture as many children as you can and keep the scenes lively.

*With the war, the long established First Aid training has taken on vastly increased importance.*

This is an activity which should be stressed in your film because of its interest to all in the community. You will want a few medium shots to establish the settings, the general arrangements of the class and the instructor, but mostly it will be better to work in fairly close. Show the hands and the faces of the students and the deft work of the instructor. Picture the slightly worried look of the "victim" and so forth. But don't try to teach in your film. There are official American Red Cross films available for that purpose.

*Those who can give time regularly in hospitals are encouraged to train as Nurses' Aides.*

The best sequence of this activity can be had in the practical training offered in Unit II of the course right in hospital wards. But, in many communities, nearly as interesting work is carried on in Unit I presented in the chapter headquarters. Better not try to show both.

*At the service of all these units are the specially trained and experienced drivers of the Red Cross Motor Corps.*

An interesting start for this sequence is to be found in the practical training given to the drivers by experienced garagemen. Use plenty of closeups of actual work on automobile engines. Then make some scenes of the drivers aiding the other activities of the chapter by providing transportation.

*A new activity, but of vital importance to America's war effort, is the Red Cross blood bank.*

Show the blood bank in operation. but keep in mind the importance of not making it look too clinical. Show that the donors are smiling throughout, that they are not hurt and especially at the end that they may go on about their affairs after but brief rest and refreshment.

*Service to the Armed Forces reaches from Hometown out to every unit of America's soldiers and sailors.*

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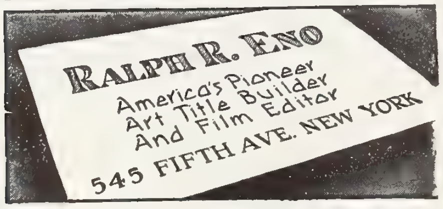
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If you can arrange to get scenes at field headquarters at an Army post, these shots will provide a good introduction to the network of service that ends in the Hometown chapter. If not, an effective sequence can be worked out by showing how help for men of the Armed Forces originates at the local chapter.

*This is the American Red Cross in Hometown!*

To bring the film to a conclusion, a montage of from six to ten scenes, suggesting the activities previously shown, will be effective. The shots must be short, from four to two feet, depending on the particular scene. These scenes can be selected from cuts made in the editing of the footage or, far better still, they can be planned and made especially for the purpose.

*Join With Us!*

Follow with a half dozen dynamic scenes of a parade of soldiers and sailors marching and of the Red Cross workers passing in review. End on a symbolic shot, possibly the Red Cross flag and the United States flag side by side.

## New ideas for home builders

[Continued from page 240]

at right angles to the camera support bar, for the purpose of keeping the camera in alignment and the lens on a common axis, either in upright or inverted position. Materials and welding cost eighty five cents.

### Rotator

This device is for the "gadgeteer" who wants to produce various novel whirligig effects. He may want to film the rolling pin whirling through the air as Maggie lets it fly at her spouse. Or, he may desire to make Grandma crawl on hands and knees completely around the edge of the screen, as she endeavors to retrieve her ball of knitting yarn from the family cat.

The rotator pictured here was built to accommodate an Eastman 16mm. Magazine Ciné-Kodak, and the dimensions are for this camera. They may easily be adapted for other types of movie cameras. The device was constructed from a discarded ice cream storage drum, a coffee can and a half dozen roller skate wheels. Wire brackets for holding masks are soldered to the front of the coffee can. The diagrams and illustrations on page 241 give the construction details. Fig. 1 shows the side elevation; Fig. 2, the top of the base; Fig. 3, the front end elevation; Fig. 4, the design of the spider front. With this rotator, it is highly desirable to use a mask with a circular cutout.

It is fun to make and to operate mechanical "gadgets." They should be used sparingly in films and with caution, lest you create monotony. If a given effect does not contribute smoothness of transition, enhance the story or make clearer the thought, do not use it. Conversely, if a special effect is actually needed in a picture, we often must build a device to provide it, although it may thereafter be used rather infrequently.

## A call for projectionists

[Continued from page 243]

viously with the Amateur Cinema League, you are urgently asked to send your name to the League, at once. If you know of sound projectors that you do not own, you are asked to request the owners to register the machines with the League for this important service.

It may be that the projector which you own or control is in constant use for some other war purpose or for some important civilian activity, such as education, science, religious work or industry. If it is used day and night in such work, it cannot serve more. But—and this will be true in most cases—if it is used for only a fraction of the working day, it can, and should, be given additional employment in civilian defense. This is no time for exclusive use of sound projection facilities, because sound projection equipment is much less plentiful than is the need for it. School, church, laboratory or industrial sound projection equipment should be mobilized for the defense of our towns and cities, without regard to the possible inconvenience that this mobilization may cause.

There is nothing indefinite or unauthorized about this urgent request. It comes directly from the Office of Civilian Defense to the Amateur Cinema League, and from the Amateur Cinema League to you. This is a clear call for sound projectionists, to put themselves and their machines at the disposal of the United States government on a volunteer basis. There is no reason to wait for personal urging, because the government cannot take time for personal appeals. Uncle Sam means you! It's your move, now!

*MAIL TO*
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, New York

# CANADA OFFERS CONTEST

THE biggest cine vacations in history are being offered by the National Film Board of Canada in its current movie competition. Each of four of Canada's Provinces — British Columbia, Quebec, New Brunswick and Prince Edward Island—offers a prize tour for two persons in 1943 for the best film taken within its borders in 1942 by a resident of the United States. In addition, the National Film Board is offering a cash award of $500.00 to the maker of the best of the four winning films.

World events are bringing the United States and Canada closer together than ever before. We now realize that the most effective form of cooperation is brought about only when the greatest possible degree of understanding has been achieved. One way for Americans to understand Canada is for them to see it on the screen, to see wherein it is like the United States and to see wherein it differs from them. It is to help broaden the basis for this new understanding that the four Provinces and the National Film Board of Canada have arranged this contest, with its very attractive awards.

British Columbia's prize is a choice of several tours of the Province, each totaling $500.00 in value. Starting with Vancouver Island, the winner pair will visit beautiful Victoria, Vancouver, Fraser Valley and Fraser Canyon. They will then have their choice of a leisurely tour of the historic Cariboo Mountains, of exploring the Okanagan Garden and the Kootenay Mountain areas or of traveling by highway down the Columbia River through the Yoho and Kootenay National Parks.

Quebec's offer is an all expense three week tour for two. Montreal and Quebec will both be thoroughly investigated. The Laurentian Hills, the north shore of the St. Lawrence and the mountainous Saguenay country will be toured. Finally, the colorful Gaspé Peninsula with its magnificent vistas will be visited.

Four weeks of expenseless freedom are promised to a lucky pair by Prince Edward Island. The National Park and the Souris district will be the scene of the first two weeks, with the accent on sports—golf, tennis, salt water swimming, motor boating and horseback riding. For the compleat angler, there will be both trout and deep sea fishing. Prince Edward's capital, Charlottetown, will be paid a visit. The last week will be spent in touring the farming areas, which have always been of high cinematic interest.

New Brunswick offers the winning couple a choice of two widely different plans of activity of three weeks' duration. The first plan is scenic in emphasis and covers the Bay of Fundy, the Grand Falls, the St. John River and the total length of the 600 mile seacoast, which features sports and historic spots. The alternative is a canoe camping trip, with salmon fishing as the primary objective. This is the trip for the unhappy city dweller, as out of doors life will be stressed, with several choices of route open to the winner and his companion.

Closing on November 15, 1942, the contest is open to actual residents of the United States, *not* to American citizens living in Canada, Alaska or Hawaii. All filming submitted except titles must be the work of the contestant himself; titling may be done commercially. The films must be at least 400 feet in length. They may be either black and white or color; but they must be both 16mm. and silent. Obviously, some movie makers will want to make sound pictures. Therefore, any picture may be shot at twenty four frames a second, instead of at sixteen; sound may then be added after the contest. Neither phonograph records nor any form of narration will be accepted.

At least two thirds of the footage of all films submitted must concern one of the four cooperating Provinces. The remaining third may be of the same Province, of any of the other Provinces or of any phase of Canadian life that helps to work out the continuity plan of the film.

As long as all shooting is done by the actual competitor, the choice of cinematic material within the boundaries of the selected Province is practically unlimited, save for war restrictions. Films can emphasize scenery, topography or sport. They can show what Canada lives from—that is, its industries and its agriculture. They can show Canada's material surroundings—its buildings, its dams and its roads. They can show the people of Canada—at work and at play.

Many movie makers will be visiting more than one of the four Provinces during their stay in Canada. And more than one film may be submitted to the National Film Board's contest. Each film, however, must measure up to the requirements which have been outlined. Each film will be considered separately on its own merits, and no movie maker can enter more than one film about the same Province. Additional entries must depict fresh territory, or they will not be accepted.

A distinguished board of judges will be responsible for the final awards. Its members will be John Grierson, Canadian Government Film Commissioner;

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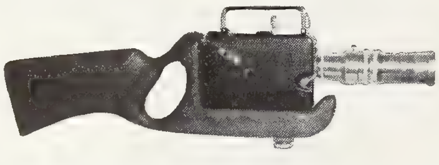

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It is an unprecedented opportunity for movie makers from the United States.

## Practical films

[Continued from page 242]

metal and it imparts a unity and strength far greater than that of rivets.

The surge in arc welding has produced an enormous demand for trained welders. To speed up the training process, the General Electric Company has just released the first of a series of six films on these basic welding processes. It is said that the series should cut the training time of new welders by twenty percent.

Each of the 400 foot films is to be sounded on 16mm. Kodachrome. Employing charts, animation, expert demonstrations and closeups, the films show correct and incorrect modes of operation. Produced by the Ralph G. Wolff Studios of Hollywood, the series was directed by Paul Satterfield, while Ralph G. Wolff and Art Treutelaar were in charge of filming. Van Des Autels was the narrator, and J. Gordon Legg did the animation.

The first film and the remainder of the series, which will be released early in June, are available to groups on a free loan basis. For details, see the Free Film Reviews of this number of Movie Makers.

### Civilian Defense

There have already been several films on air raids. Not so frequent have been films regarding the period of preparation for blackouts. The Aetna Casualty and Surety Company of Hartford, Conn., has recently released *Let's Be Ready*, a 440 foot, 16mm. film in Kodachrome with sound, which is designed to show all the necessary details of such preparation. The film contains specific suggestions on preparing the home for blackouts, choosing and furnishing shelter rooms and assembling the necessary equipment for use during air raids. Material for the script was secured from the Office of Civilian Defense, the Connecticut Defense Council and other authoritative sources. Directed by and with a script by Frederick W. Bright, it was shot by Arthur Garatti, while Robert Martineau did the narration. The sound recording of electric organ improvisations was made by A. Y. Lytle.

This film is available in black and white prints on a free loan basis. For details, see the Free Film Reviews in this number of Movie Makers.

### Camp Instead of Prison

The well known forestry camps near Los Angeles, to which young first offenders are sent instead of to reformatories or to jails, are the subject of a recent film produced by John W. Cleveland, ACL, for the Los Angeles County Probation and Forestry Departments. *Forestry Camp* is 800 feet of 16mm. black and white film. Starting with the actual crime, a casual purse snatching, Mr. Cleveland traces his young offender through court to an interview with the authorities for the probation department, then through an investigation into his family background and finally up to the decision to let him go to camp instead of to jail. The camp's life is then shown in detail; fire fighting, land reclamation, sports and self government, within reasonable limits, are outstanding features. Mr. Cleveland particularly stresses the moral growth of the campers, as they learn to cooperate in an equalitarian community. When the youth is released, a job is found for him by the probation department. And, as the film ends, he becomes a pillar of society.

### Ducks and the War

Ormal I. Sprungman, ACL, of Minneapolis, recently produced, for Ducks Unlimited, a 1200 foot, 16mm. film in Kodachrome, entitled *In Defense of Ducks*. Through the courtesy of Canadian authorities, actual war films were lent to Ducks Unlimited, and duck shots have been interwoven with those of the war, to show the parallel between man's enemies and those of the duck. These films are an annual feature of Ducks Unlimited, the actual material being filmed throughout the year and later edited and fitted to the demands of continuity.

### Celery Culture

*White Hearts*, running 700 feet of 16mm. Kodachrome, is the latest in a series of educational films of rural activities to be produced by William R. Hutchinson, ACL, of Newburgh, N. Y. Begun with *Behind The Bottle*, an able study of dairy farming, this series reached a high point last year in *Blossom Forth The Fruit*, Mr. Hutchinson's feature length teaching film of apple culture, which won for him a Ten Best rating in the Special Class of Movie Makers 1941 selections. The present picture tells the story of fine celery raising in the rich black soil adjacent to Newburgh, treating this process with a nice balance of human interest and technical data. *White Hearts* was produced in cooperation with C. C. Davis, of Cornell University, who employs it in his lecture work as County Agricultural Agent, in Orange County, N. Y.

### Mr. Germ—alias Tee Bee

The National Tuberculosis Association continues its series of films to popularize and to make understandable the facts about tuberculosis. The pictures in the series are released in both 16mm. and 35mm. sound. They run between 400 and 500 feet in length. *Goodbye, Mr. Germ* employs a cartoon character named Tee Bee, who, in a manner most interesting to children, wanders about in the mysteries of the human lung, spreading his brand of destruction. *They Do Come Back* points out the necessity and opportunity for rehabilitation when once a case of tuberculosis has been cleared up. *Cloud in the Sky* depicts the struggle between science and superstition among the peoples of the Southwest, with modern equipment and concrete knowledge winning out.

### Birds and Blocks

When a one reel, 16mm. Kodachrome film nets over $2500.00 in some fifty six screenings, it is a safe bet that the producers feel that they have invested well. Just such is the record of *Alpena Wildfowl Sanctuary*, a record picture produced for the Alpena (Mich.) Sportsmen's Club, by Haakon Paulson, ACL, vicepresident of the group. Mr. Paulson presents his attractively filmed record with music and narrative on the double turntable, in a series of screenings for sports and nature lovers.

A more ambitious publicity film to come from Mr. Paulson's camera is *Millions for Defense*, in which he refers pictorially, not to the famed historical saying, but rather to the more than a million concrete building blocks used in recent construction at the Philadelphia Navy Yard and manufactured by his company. In the 1600 feet of mixed monochrome and color, Mr. Paulson tells the story of the manufacture of the Besser automatic concrete block machine and its use in the building industry. This feature length film has had highly successful screenings at the late annual convention of the National Concrete Masonry Association, in Buffalo, N. Y., and at regional meetings held in Kansas City, Mo., and Atlanta, Ga. Mr. Paulson's client for this publicity picture was the Besser Manufacturing Company, in Alpena.

LENS FLARE

**The camera lens should always be protected from the direct rays of the sun or of flood bulbs. The slightest bit of lens flare will spoil the detail in the scene—if it does not ruin the shot entirely.**

## Annual meeting of the League

THE sixteenth annual meeting of Amateur Cinema League, Inc., was held May 13, at the headquarters of the League, in New York City, with the vicepresident, John V. Hansen, ACL, in the chair, in the place of the President, Stephen F. Voorhees, ACL, absent on war production work.

Following the presentation of annual reports, which outlined the extensive war time activities of the organization, directors were chosen by the meeting. Mr. Hansen, Mr. Voorhees, Ethelbert Warfield, ACL, and Roy W. Winton, ACL, were reelected for a further term of three years.

At the annual meeting of the Board of Directors, following the annual meeting of members, the Executive Committee was reelected for another year of service, consisting of the officers and C. R. Dooley, ACL.

The Board of Directors elected five members to the Fellowship of the Amateur Cinema League. Their names and a relation of their services to personal movies will be published in July Movie Makers. With the Fellows just elected, the total of the Fellowship now stands at ten.

## Canada's enchanting isle

[Continued from page 239]

earth falling from the plow with low angle shots of the farmer and his team as they approach the camera. It is well to remember that stopping the diaphragm down slightly under normal correct exposure will add dramatic interest and pictorial beauty to these low angle shots. The scenes of plowing can be followed by others dealing with planting the seed. Closeups of the seed and of the individual seeds being covered with soil are details that should not be overlooked.

Another interesting treatment for a sequence devoted to agriculture would be to film a day on the farm. This section could begin with the milking and other activities of the early dawn, followed by scenes of the workers in the field during the day. The sequence could end with a shot of the farmer boy and his dog driving the cows in from the meadow at the close of day. One has only to remember the reddish hue and the long shadows cast by the fading light to imagine the effectiveness of such a concluding scene.

To the movie maker with an affection for boats and the men who man them, the fishing villages of Rustico, Tignish, Murray Harbor and Miminegash offer incomparable settings for a cinematic

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story of the sea. This sequence could begin with introductory shots of fishing villages, boats tied up at the docks and the huge piles of lobster traps that fringe the waterfront. The main portion of our story can be filmed easily and leisurely at Rustico, for here is found an abundance of salty screen material. This story of the fishermen can be told in the scenes of their simple cottages which form a whitewashed arc around the harbor, the arrival and unloading of the fishing boats, the repair of the gear and, finally, the departure of the craft to the fishing banks.

In filming this sequence, the movie maker should strive for that rather obscure quality called atmosphere. Scenes taken through the mesh of fish nets or through the rigging of the schooners have this quality. Plenty of closeups of the hardy fisher folk should be included, for those of the Island are a very colorful lot. The story of the fishermen may well end with a fade out of a fishing boat as it leaves the harbor on the way to the fishing grounds. This shot is especially effective if it is filmed at dusk.

Any movie which tells the general story of the life and activity on the Island should include a sequence devoted to towns and villages. This sequence should begin with a pictorial record of Charlottetown, for the capital city is famous as the birthplace of Canada. Here, in 1864, delegates met to form a union of the Provinces. This story can be told in the scenes of the historic government buildings and monuments. Shots of inscriptions and markers, rather than titles, can be used to help to tell this story. Scenes of horse drawn carts, the market place and the docks crowded with ships will help to complete our record of Charlottetown.

In his story of the villages of the Island, the filmer should attempt to catch the simple slow tempo of life in these hamlets. As in the case of our story of the sea, the village scenes will be more effective if we concentrate on the simple, quaint things about us and if we carefully avoid anything with a modern connotation.

A sequence devoted to the activities in a village on a warm, sleepy Sunday morning could hardly be equalled in realistically portraying the life of the Islanders. Such a sequence would be especially effective if scenes were carefully chosen, to show the villagers and farmers from the surrounding countryside, converging on their little church, its steeple pointing symbolically toward the sky. This symbolism could be heightened by selecting a church on a hilltop and by choosing low camera viewpoints.

With the services over, scenes could be taken of the congregation leaving, with emphasis placed on picturesque "old timers," a large family group, a lovelorn couple and the inevitable small boys who rush out and toward home, to their fish poles and cans of worms. The sequence could end with a long shot down the road, with the church in the foreground, as the spiritually enriched villagers return to their homes. But where could such a setting be found? The location man of Hollywood would say that the village of New Glasgow is a "natural."

Prince Edward Island is a land of contrasts. The rugged inhabitants of the fishing village are worlds apart from the elite vacationists of the Island's exclusive hotels. If the filmer's efforts are to include sequences dealing with both the old and the new, either the quaint must be contrasted with the modern or a smooth transition must be made from one to the other. The Island affords the material for such a transition sequence that is made to order. Such a sequence is the one depicting *Anne of Green Gables.* The locale of this beautiful story is a carefully preserved old farmhouse near Cavendish. A lazy brook meanders alongside Green Gables and then winds its way through the woods near by. Altogether, the location is a Kodachrome paradise.

The following treatment of this subject in *Canada's Garden Province* is offered as a suggestion. The sequence opens with the title, *"Anne of Green Gables" and Prince Edward Island are synonymous, for here is located the old farmhouse of Green Gables, the locale of this beautiful story.*

A series of introductory scenes of the farmhouse and grounds then follows, to establish the setting. In all these scenes appear tourists and visitors as they stroll around the grounds. Following these scenes appears the title, *As we wander about the grounds, the spirit of Anne seems to come back to Green Gables.* Following this title appears still another scene which includes some of the visitors. This scene then dissolves into one in which the people have disappeared. As this scene continues, a young girl, with Anne's red hair and wearing a long dress of the period, comes running over a small knoll in front of Green Gables. A series of scenes, all dissolved together, then follows Anne as she wanders along the brook and on out into the woods to pick flowers. The sequence ends with a fade out of Anne, a bouquet of flowers in her arms, as she disappears over the knoll on her way back to Green Gables.

With the presence of visitors on the Island thus established, our pictorial story can now proceed smoothly as we portray other tourist activities.

The beaches of Prince Edward Island are becoming famous the world over. All along the north shore at Dalvay, Stanhope and Cavendish stretch long ribbons of fine red sand. Like Gaul, beach scenes are divided into three parts—surf, sand and sky. Time and imagination perhaps have deepened the blue of the sky and the sea, but the red sands of the beaches, the backdrop of sand dunes and red sandstone cliffs are real and await the movie maker in search of chromatic beauty. A languid, aimless treatment of the scenes at the beach will flavor this sequence with that restful, carefree atmosphere that one associates with a holiday at the seashore.

To the traveler possessed of both camera and creel, the streams of the Island present a double opportunity. In thousands of miles of travel, we have yet to see the pictorial equal of the upper reaches of the Morell River. Here, in the company of three skilled followers of Izaak Walton, was spent one of the most delightful days on the Island. With such a perfect setting, the movie maker has only to follow a group of fishermen as they work down stream, to have a beautiful sequence of trout fishing. End this sequence with scenes around the campfire. Roll the trout in cornmeal, fry them in bacon fat and set a place for me!

## News of the industry

[Continued from page 250]

**Annual dinner dance** The annual dinner dance of the Guild of Photographic Dealers of New York was held on the Starlight Roof of the Waldorf Astoria on Saturday evening, May 9. A large gathering made the affair an extremely festive one, and Joseph G. Dombroff is to be congratulated on the success of the entertainment.

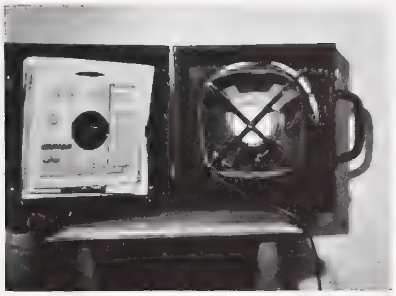
**Oldtime pictures** The Cope Studio, 3720 South Figueroa Street, Los Angeles, is releasing each month a different oldtime picture, reduced from 35mm. film to 8mm. The releases to date include Ben Turpin in *Step Forward*, Stan Laurel in *The Laurel Twins* and one of Mack Sennett's comedies, *Gymnasium Jim*.

## The clinic

[Continued from page 247]

ber Cap for a baby bottle, and this cap fitted the lens perfectly. A rubber tab can be cemented to the lip of the cap, to provide a blind that will obscure the view finder, which reminds the filmer to remove the cap before shooting."

**Compact case** When you are carrying a projector, screen, turntable and other items to a screening, you want to pack your equipment as efficiently as possible. James J. Berman, ACL, makes his speaker case do extra duty by coiling his speaker cord about two crossed strips of metal on one side of the case, as shown here. In the opposite side of the case, a three sixteenths of an inch metal stud is screwed. A large number of records can be carried on it. A nut can be threaded on the end of the stud, so that the records will not slide off.



How a speaker case can be used to carry records as well as cord

## Amateur clubs

[Continued from page 248]

Ten Best winner by Frank E. Gunnell, ACL; *Ether Bound Spirits*, by Leo J. Heffernan, ACL. Club members responsible for the success of the show were Horace Guthman, ACL, chairman; Martin Sternberg, tickets; Francis Sinclaire, Walter Awe and Mr. Guthman, sound; Al Hellman, ACL, and Sam Fass, projection.

**Seen in Chicago** A one man show by H. G. Erickson, accompanied throughout with music and narrative comment, was a recent feature of programs of the Chicago Cinema Club, ACL. Among the films seen were *Colorful Colorado*, *Just For Fun*, *Playground Angles*, *Through a Child's Eyes* and *Symphony of the Rockies*. At a later meeting, CCC members were entertained by guest producers, Charles V. Carlstrand, with *Meet Mr. Chips*, and V. H. Sickinger, with *Glacier National Park*, from the neighboring Edison Camera Club, ACL, in Chicago.

**Seen in Sarnia** Harold C. Berk, ACL, a member of the Toronto Amateur Movie Club, was a recent guest of the Movie Division of the Sarnia Camera Club, in Ontario, Canada. Mr. Berk showed the club his outstanding study, *Canadian Thoroughbred*, and rounded out the presentation with *Quaint Quebec* and *Toronto Skating Carnival*. All his films are accompanied with music on the dual turntable.

**Ottawa elects** Going into their fourth year of activity, members of the Ottawa Cinema Club, ACL, in Illinois, have elected new officers for 1942, as follows: Russell

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J. Harding, president; Edward O. Schneider, vicepresident; W. E. Atkinson, secretary treasurer. The club has completed during the winter a film on representative civic activities in the community, which will be presented to the city and placed on file in the Ottawa Public Library.

### For Metro

Following the success of their exchange pair of meetings with the Chicago Cinema Club, ACL, members of the Metro Movie Club of River Park, in Chicago, have returned to their regular series of weekly meetings. Among the films seen on these programs have been *Florida and the Deep South*, by Dr. A. N. Murray; *Vacation Memories of 1941*, by Walter Papenfus; *An Easter Vacation*, by Milton Bradner; *Going Places With The Smiths* and *The Invisible Builder*, by Dr. C. Enion Smith, ACL; *Battle of the Bangboards, Chicagoland, Tulip Time in Holland, Mich.* and *Behind The Headlines*, by Theodore D. Shaw, ACL; *Fascinating Florida*, by Dr. H. Eugene Wells. The Metro club has adopted a policy during the year of holding brief quarter hour technical discussions preceding the screen program of each meeting.

### Ottawa attends

F. Radford Crawley, ACL, Maxim Award winner in 1939 with *L'Ile d' Orléans*, was the guest speaker at a late meeting of the Ottawa Cine Club, in the Canadian capital. Mr. Crawley, who is now engaged in the production of commercial publicity pictures and in work for the National Film Board, told the club of his experiences in this field and screened some of his latest productions. Other films seen by the Canadian club have been *Gone To The Beach*, by Henry Sedziak; *Pioneer Daze*, by John Phillips, of the Winnipeg Cine Club; *Ski Trails of 1941*, by Don Pearson; *An Alpine Wonderland*, by Roy Jacobite. ACL.

### For San Franciscco

Members' films were the order of the evening at a recent regular meeting of the Cinema Club of San Francisco, held in their now permanent quarters in the Women's City Club. Among the pictures seen were *Christmas, 1941*, by John Smurr, ACL; *Go North Where the World is Young*, by Rudy Miller; *Yesterday's Memories*, by Walter Darmstad, and a series of Kodachrome slides by C. D. Hudson.

### Whitman in work

*I Hear America Singing*, the poem by Walt Whitman selected for production by the Union County (N. J.) Cinema Club, ACL, is already in work, with the following production crew announced by the group—Alfred A. Little, ACL, director; Kenneth Fritz, assistant director; Alan Cavadel, first camera; Neil Hurley, second camera; Willis Curtiss, locations and properties; R. Scherlacher, electrician; Richard Zior, assistant electrician; Sophie Arndts, script clerk; Mary O'Leary, assistant script clerk; Mrs. R. Lathrop, art director; Alfred Illan, titles; Dan Fitzpatrick, editing; Julia Donnelly, makeup.

### Austin's fourth

More than 150 members and friends sat down to the recent Fourth Annual Dinner of the Austin Camera Club, held in the supper rooms of the Congregational Church and served by the Ladies' Aid under the leadership of Dorothy Pooler. Mrs. Roy Wheeler was in charge of decorations. The guest speakers were Irving Sorenson, of Albert Lea, and Barney Skomars, from Minneapolis. Feature of the evening was the announcement and screening of the club's recent contest winners, as follows: 8mm.—*1941 Vacation*, by A. A. Seeman; *Our Baby*, by Ted Johnson; *Fishing*, by Erling Runquist; 16mm.—*When Summer Comes*, by Mahlon Sissel, ACL; *Earth, Sky and Work of Man*, by N. V. Torgerson, ACL.

### WSAC items

Continuing their meetings in the Mount Pleasant Library lecture room, despite the pressures of wartime Washington, members of the Washington Society of Amateur Cinematographers, ACL, have heard recently from a variety of speakers and have seen an interesting collection of amateur and commercial films. Among the lecturers have been Allan Braunstein, with *Aids in Titling;* Albert E. Hill, on *Editing and Editing Equipment;* Donald P. Bennett, on *Movie Making Problems.* Films seen on the club's screen were *Our National Parks*, by Max Abel, ACL; *British Commandos in Action*, a Castle release; *Autumn in Color*, by T. A. Vlier; *Tropical America* and *To The South of US*, by Louis L. Louft.

### Eights elect

From the Minneapolis Octo Cine Guild, hailed as "an organization of single track cinematographers," comes an announcement of new officers for 1942, as follows: A. F. Buckles, ACL, president; Allen Herber, vicepresident; R. D. Armstrong, treasurer; M. F. Ohnstein, jr., secretary. The Guild has added eleven new members in the past year, bringing its roster to within ten places of the fixed top limit of fifty members.

### Tri-City travels

From the island of Cuba through the scenic points of Florida, the Carolinas, Mississippi and Louisiana is the route followed by Harry J. Lytle, ACL, of Davenport, Iowa, in *De Soto Trail*, a 1200 foot, 16mm. color film recently screened by the Tri-City Cinema Club. John Hoffman, ACL, vicepresident, presided in the absence of Raymond Schmidt, ACL, club president. J. P. Horton, of the Victor Animatograph Corporation, rounded out the program with a discussion of the history of his company and a display of historical Victor Equipment. Tri-City has announced a contest to conclude in June, with Dr. James Dunn, ACL, Dr. Albert Mueller and Mr. Hoffman in charge of arrangements.

### Bonds and beauties

Members of the Long Beach Cinema Club, in California, took time off recently from the more serious demands of their defense film production and their War Stamp and Bond drive to compete in filming the annual bathing beauty contest, staged by the city's Junior Chamber of Commerce. Pictures seen by the club at late regular meetings include *Shenandoah Valley National Park* and *The Luray Caverns*, 16mm. sound on film Kodachrome; *Women in Defense* and *Safeguarding Military Information*, free loan releases from the Office for Emergency Management; *Sun Valley Rodeo*, by Clay Lindemuth.

### Detroit elects

New officers and directors for the current club year have been announced by the Detroit Society of Cinematographers, ACL, as follows: W. Brame, president; Ruth Mulvena, ACL, vicepresident; K. Henry, treasurer; W. Giffard, program director; A. Miedema, technical director; J. Cummins, director at large. A late meeting featured a series of color films of Mexico, accompanied by a troupe of six Mexican dancers, filmed in person by the members in meeting.

### M'pls. Eights show

In sharp competition with their 16mm. fellow members, the 8mm. filmers of the Minneapolis Cine Club recently have completed with distinction their annual Winter Show of midget movies. More than 600 members and guests crowded to capacity the auditorium of the Downtown Women's Club for the screening, which was presented on an eight by ten foot beaded screen, with an especially powered projector. Arthur Anderson was general chairman of the program, assisted by Ralph Bowman and John Flekke behind the projector, with Bill Weber and Ray Allard in charge of stage effects. The annual Spring Show, put on by the 16mm. contingent, is in charge of Dr. Harvey Nelson, ACL. With a fixed membership of seventy five, the Minneapolis Cine Club plans soon to celebrate its seventh year of activity.

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June 42

■ AVAILABLE FOR IMMEDIATE DELIVERY: Sound projectors—Eastman FS10, new, $295.00; Ampro YSA, new, $375.00; Movie-Mite, 1600 foot, new, $150.00; Bell & Howell 138, single case, very fine, $250.00; Bell & Howell Master with turntable and microphone, very fine, $425.00. 16mm. silent projectors, like new—Bell & Howell Auditorium, 1200 watt, $250.00; Bell & Howell Diplomat, 500 watt with case, $125.00; Ampro Model K, 750 watt, shopworn, $89.50; Ampro 500 watt, $47.50; Bell & Howell 129, 1600 foot, with case, $150.00; Bell & Howell Filmomaster, shopworn, $135.00. 16mm. cameras, like new—Filmo 70-DA with *f*/1.5 Cooke and case, very fine, $185.00; Filmo 70-D, no lens, $120.00; Filmo Automaster, *f*/2.7 Cooke, $159.00; Filmo 70-E, *f*/2.7 lens, shopworn, $85.00; Eastman Magazine Cine-Kodak with *f*/1.9 lens, very fine, $79.50; Victor Model 5 with *f*/1.5 lens, $125.00; Victor Model 3, *f*/1.5 lens, turret front, $89.50. Lenses, like new—20mm. *f*/1.5 Dallmeyer, $65.00; 6 inch *f*/4.5 Hugo Meyer, very fine, $75.00; 1½ inch *f*/1.9 Dallmeyer, $55.00; 2 inch *f*/1.9 Dallmeyer, $65.00; 4 inch *f*/3.5 Dallmeyer, $73.00; 1½ inch *f*/4 Dallmeyer, $33.50; Cooke *f*/1.5, for Sportster, $85.00; ½ inch *f*/1.4 Cooke for Sportster, $89.50; 1 inch *f*/2.7 Cooke, focusing, for Sportster, $45.00. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn. Established 1914.

## EQUIPMENT WANTED

■ WANT—Cine-Kodak Special for cash. IRVING J. BRAUN, 5125 No. Lotus Ave., Chicago, Ill.

■ WANTED—for cash: Bell & Howell Academy, Utility or Filmosound Master. A. B. LUTZ, 5434 Foster Ave., Chicago, Ill.

■ BELL & HOWELL sound projectors wanted immediately. AUDITORIUM unit preferred, minus amplifier and speaker considered. Wire or write to RADIO-CINEMA, Ltd., 5011 Verdun Ave., Montreal. Canada.

## FILMS FOR RENTAL OR SALE

■ 8-16MM. FILMS bought, sold, exchanged. Silent-sound odd reels, $1.50. Complete subjects, $2.00 up. Catalog, sample film, 10c. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

■ MONEYMAKER! "The World's Greatest Passion Play." 16mm. and 35mm. Specify sound or silent. Rent or purchase. Superior to Oberammergau play. HEMENWAY FILM CO., 33-B Melrose St., Boston, Mass.

■ ASTOUNDING offer: Purchase one film (any make) or exchange 5 reels and receive free a 30" x 40" movie screen. GARY FILMS, 369 E. 55th St., Brooklyn, N. Y.

■ SALE—rent. 8-16mm., sound or silent. Write for Official Films circular. Over 50 releases. Also educational, comedies, new features. State requirements. Educational, public and commercial groups solicited. L. A. PHILLIPS COMPANY, Producers, Distributors, 475—5th Ave., N. Y. C.

## FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ 8MM. FILMS! Castle releases. 50 ft. 180 ft. New prints. Good used prints. Sales. Exchanges. Trade-ins. RIEDEL FILMS, Dept. MM-642, 2221 W. 67th St., Cleveland, Ohio.

■ 16MM. EXCHANGES. Silent films, $1.00 reel; sound, $2.00. Also bought, sold. Castle, Official, latest releases. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

## TRADING OFFERS

■ WANTED: FIREARMS, MICROSCOPES, etc., in trade on Bell & Howell, Eastman and Revere 8mm. cameras and projectors; Bolex cameras, 70-DA cameras, Filmomaster 16mm. projectors; Weston meters; lenses and other equipment. Write for liberal allowances. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn., Established 1914.

## MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ SAVE—Easy to make your own 8-16mm. action filmviewer. No shutter or moving parts—film appears as motion pictures. Send $1.00 today for blueprint and instructions. BUCKLEY BROS., 1188 Broadview Ave., Columbus, Ohio.

Printed by WNU, N. Y., in the U. S. A.

# *Filmo* 8mm. CAMERAS

## for top-quality movies at low cost . . .

**Filmo "Companion" 8.** *Small and compact. Easy to load—film drops into place—no sprockets to thread. Makes superb black-and-white or full-color movies. Lifetime guarantee. Priced from $52.80*

IT TAKES a precision-built camera to make top-quality movies. And the smaller the film, the greater the necessity for this precision. So B&H makes no compromises . . . designs and builds Filmo 8mm. Cameras with the same attention to detail that characterizes B&H professional equipment. Thus a Filmo 8 assures you that *what you see, you get.*

BELL & HOWELL
FILMO

**Filmo Turret 8.** *Mounts three lenses and their matching finder objectives, for instant lens shifting. Four speeds include slow motion. Critical focuser optional. With one lens, from $116.80*

## How Your Magazine-loading Filmo Can Be Modernized

### For Quick Lens Shift . . . a TURRET HEAD!

*Movie opportunities like these won't wait while you fumble*

*Swing your turret to a telephoto lens in an instant—and get the shot!*

By having this three-lens turret head installed on your single-lens Filmo 141 or Auto Load 16mm. Camera, you'll be prepared to capture those opportunities that pass while you are interchanging lenses. Installation (at Chicago factory only) includes the improved viewfinder of the latest Filmo Auto Master. Price, $85.

### NEW 6-WAY EXPOSURE GUIDE

Offers new ease in determining correct lens diaphragm setting. Like your present guide, it provides for seasons, hours of the day, and types of subjects. *In addition,* it permits setting for film emulsion speeds, color filters, and camera operating speeds. Including installation, $4.50.

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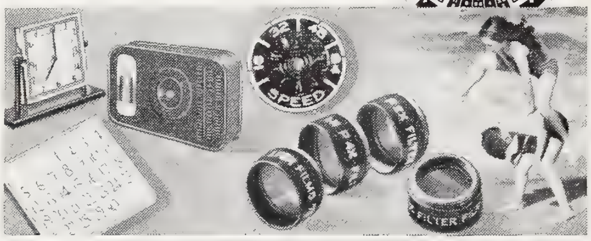
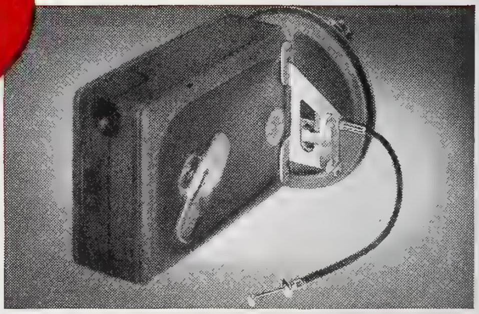
HOWELL





*Cable Release on Filmo Auto Master Camera*

### For Critical Work . . . a CABLE RELEASE!

When doing critical work with a telephoto lens, or single-frame exposure (animation) work with any lens, it may be difficult to avoid jarring the camera perceptibly if you manipulate the starting button in the normal way. With the B&H Cable Release you operate the starting button without touching the camera. The 6-inch, non-locking cable is standard; may be replaced with longer cables. Install it yourself. For Auto Load and Model 141, $3.45; for Auto Master, $3.75.

### New, Moneysaving Maintenance Service

During this period when replacement might be difficult, you'll want to be especially careful to keep your Filmo Camera and Projector in fine condition. To encourage this care, we have established standard, moderate charges for each of three classes of service on each camera and projector model. See your Filmo dealer for details and prices, or send the coupon. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Estab. 1907.*

**Send Coupon for Full Details**

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

Please send additional information about: ( ) Filmo 8mm. Cameras; ( ) modernization of Filmo 141, Auto Load, and Auto Master 16mm. Cameras; ( ) standard-price service on

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PRECISION-MADE BY *Bell & Howell*

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1942
25c

# *How Good are your Movies?*

## *You might win—*

# The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1942

The Hiram Percy Maxim Award is offered for the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

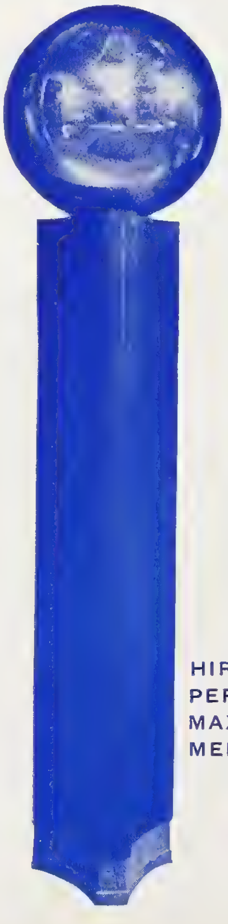
Don't miss your chance at the 1942 Ten Best and the Hiram Percy Maxim Award!

MOVIE MAKERS Ten Best Non Theatrical Films of 1942 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of MOVIE MAKERS from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the General Class of the Ten Best.



HIRAM
PERCY
MAXIM
MEMORIAL

### Rules governing the selection of MOVI MAKERS Ten Best Non Theatrical Films a the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films be considered for 1942 Ten Best and the Maxim Awa must reach MOVIE MAKERS office, at 420 Lexington Aven New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the Gene Class (films for which the maker *did not* receive compen tion from a client) and two places are allotted to the Spec Class (films for which the maker *did* receive compensatio from a client).

3. The winner of the Hiram Percy Maxim Award is chose from among the pictures placing in the General Class.

4. To classify entries, the certificate at left must be provide for each film that is to be considered in the final selectio After October 15, when the Ten Best is closed to new entri a tentative selection will be made by the staff of MOVIE MAKE for Ten Best. Any films that are not already accompanied b certificates must be provided with these, and this must b accomplished by November 6, 1942, before five o'clock.

5. The General Class of the Ten Best is open to films any width, black and white or color, silent or sound, exce that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to film originally produced on substandard stock (16mm. and small widths).

7. Because of war conditions, entries cannot be received thi year from movie makers outside the United States or it possessions.

8. Phonograph records can be submitted with films, but the must be accompanied by clearly prepared score sheets tha indicate the order of the records and the changes. Type written narrative may be submitted with a picture that i planned for presentation with spoken commentary. Musica and narrative accompaniments will be judged on their ow merits.

9. No Officer or Director of the Amateur Cinema League an no staff member of the League or its magazine is eligible t compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but i may take a period of two weeks or more to review films su mitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, th Honorable Mentions and the Hiram Percy Maxim Awar will be made by the editorial staff of MOVIE MAKERS, and th judges will decline to discuss their decisions, after they ar made.

12. The competition for placement in MOVIE MAKERS Te Best Non Theatrical Films of 1942 and the receipt of th Hiram Percy Maxim Memorial Award is open to anybod in the United States or its possessions, subject to the provisions of these rules.

**Send the Certificate Below With Each Film That You Submit to**
**MOVIE MAKERS,** 420 Lexington Ave., New York, N. Y.

Place . . . . . . . . . . . . . . . . . .

Date . . . . . . . . . . . . . . . . . . . .

I, . . . . . . . . . . . . . . . . . . . . . . (name)

certify that:

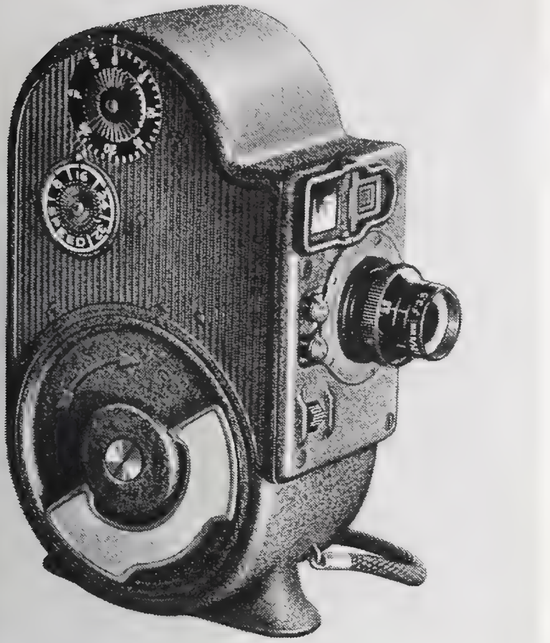
1 I have received compensation from a client for

2 I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1942,

a motion picture made by me entitled: . . . . . .

. . . . . (name of film)

(signature) . . . . . . . . . . . . . . . . . . . . . .



# *For Better Summer Movies...*

# *Filmo* "Companion" 8 Camera

TO BE sure of getting 8mm. movies you'll be proud to show, use the camera that's precision-built by the makers of Hollywood's preferred studio equipment... a Filmo 8. It gives *professional results with amateur ease.*

Loading is simple. Film, color or black-and-white, drops into place—no sprockets to thread. Then sight through the fully enclosed spyglass viewfinder, press a button, and *what you see, you get! Lifetime guarantee!*

Filmo "Companion" 8 (pictured) is palm-size, weighs only 24 ounces, and has a built-in exposure calculator which covers every outdoor photographic condition. Operates at 8, 16, 24, and 32 frames per second, and makes single-frame exposures, too, for animation work. Lens is instantly interchangeable with extra speed and telephoto lenses, for which matching finder masks are provided. With 12½mm. F 3.5 lens, $52.80.

## B&H Filmosound Library Offers

## AMERICANS ALL

**A Two-reel, 16mm. Sound Film**
**Produced and Narrated by**
**JULIEN BRYAN**
**for**
**The Co-ordinator of Inter-American Affairs**

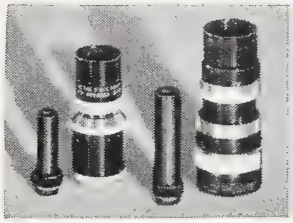
With animated maps and quickly moving camera, *Americans All* gives us a brief, over-all picture of our fellow Americans whose homeland stretches from Texas through Central America to the very tip of South America. Subject of this fast-moving film is Latin America's exciting history, varied geography, vast resources, and growing industries; its schools, games, work, and play. The accent is on youth; a major portion of the film is devoted to the young people.

Many other films on Latin America are available from Filmosound Library. Literature free upon request. Filmosound Library Catalog Supplement 1942-A lists more than 200 new film subjects.

*Latin American children play games, too*

## *Filmo Accessories...*

### TO MAKE YOUR CAMERA MORE VERSATILE



### Telephoto Lenses

Although many special-purpose lenses are now very scarce, we have a limited supply of fine telephotos. But ask your dealer *now,* before the most popular focal lengths are unavailable. The 1½″ F 3.5 B&H Telate, for Filmo 8mm. Cameras, is $54.40; the 2″ F 3.5 Telate for Filmo 8's is $44.80. For 16mm. Filmos there are 2″ F 3.5 telephotos at $44.80 and $75.75.

### FILMO TRU-PAN TRIPOD

***for steady pictures***

Fine B&H pan and tilt head insures smooth action. Two-section legs are of selected, straight-grained birch; have reversible tips—steel and rubber. Price, $20.

### TITLE-CRAFT TITLES

***to dress up your summer films***

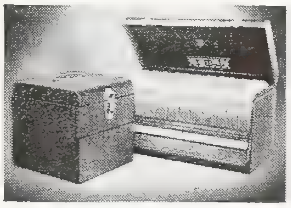
On The Trail

Made to your order—any wording you desire effectively displayed on any background you select from the scores available. From 20c for 8mm.; from 25c for 16mm.

### Color Filters

***All Types***
***All Sizes***

B&H Color Filters are available in amber, red, green, and neutral density types for monochrome work, in sizes to fit all Filmo Camera standard and extra lenses. All are of dyed optical glass, widely preferred for its stability. Also available—Type A and haze filters for Kodachrome.



### Film Storage Cases

***to protect your films for the summer***

Sturdy, dust-tight, compact cases of welded steel, with humidifying pad, and fins to hold each reel in place. For 8mm. film: capacity, six 200′-reels, $2.50; 12-reel size, $3.50. For 16mm. film: capacity, six 400′-reels, $3.00; 12-reel size, $4.50.

***Send Coupon for Full Details***

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

Please send full details about: ( ) Filmo 8mm. Cameras; ( ) Telephoto Lenses; ( ) Filmo Tripods; ( ) Title-Craft Titles; ( ) B&H Color Filters; ( ) Film Storage Cases; ( ) Films on Latin America; ( ) Filmosound Library Supplement 1942-A.

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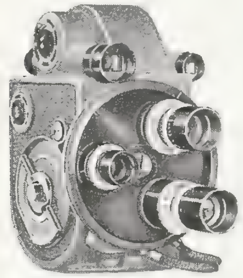
**Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.***

PRECISION-MADE BY *Bell & Howell*

TAKE COLOR MOVIES
of Victory Gardening!

# *It's Easy With A* Revere 8 CAMERA

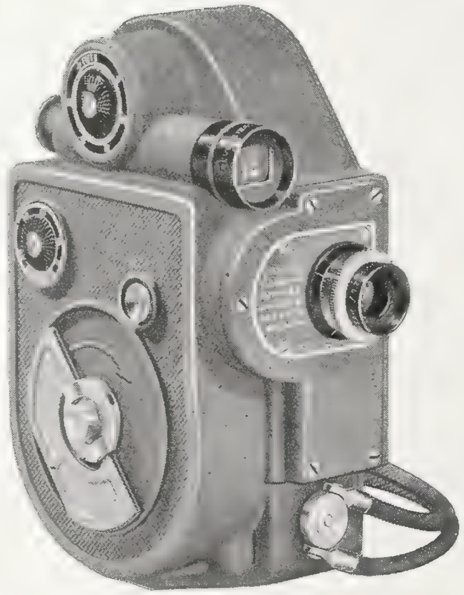


**REVERE "99"**

has a **rotating turret head** for 3 lenses and an **extra optical view finder** for use with telephoto lenses. Mechanical features same as in model 88. Complete with one Wollensak F 2.5 lens, **$77.50.**

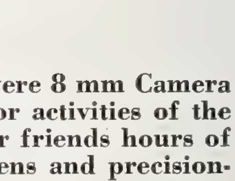
**REVERE "88"**

is simple to load and to operate. Uses economical 8 mm film, color or black-and-white. Eastman-licensed spool and spindles, **5 speeds** (including slow motion), **exclusive reciprocating sprocket film control** (prevents tugging on film gate) for sharp, steady movies. Complete with Wollensak F 3.5 lens, **$38.50.**



*With a Revere, you can take thrilling color movies as easily as you now take snapshots.*

**The fine movies that you get with a Revere 8 mm Camera of Victory Gardening and other outdoor activities of the summer season will bring you and your friends hours of entertainment all year long. The fine lens and precision-built mechanism of the Revere make it easy to take *movies of which you will be truly proud.* The Revere's *exclusive reciprocating sprocket film control* and other advanced features help you get the sharpest, steadiest home movies you have ever seen. Ask your dealer for a demonstration! Write for literature. Revere Camera Co., Dept. 7 MM, 320 E. 21st St., Chicago, Ill.**



**REVERE 8 MM PROJECTOR**

Its time-proved **500-watt optical system,** with F 1.6 lens, shows 8 mm movies at their brightest. **Model 80** (shown here) complete with lamp, lens and one 300-foot reel, **$75.00. Model 85,** same as "80" plus beam threading light, micro-tilt, light diffuser, and de luxe carrying case, **$89.50.**

**Revere** *Quality 8 M/M Equipment*

*Buy* **U. S. WAR SAVINGS BONDS AND STAMPS** *Now!*

# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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AMATEUR Movies MORE

When You Use a
DA-LITE CHALLENGER SCREEN
(Reg. U. S. Pat. Off.)

- **Its specially-processed *Da-Lite Glass-Beaded Surface* makes pictures brighter and sharper and brings out colors faithfully in full balance.**
- ***Slotted square* tubing in the tripod and *solid* square tubing in the extension support assure perfect alignment and greater rigidity. Da-Lite's patented slotted construction with inner-locking mechanism makes the Challenger the *easiest* of all portables *to set up* and to adjust in height.**
- **Because of the economies of large-scale production, the Challenger gives you *unmatched value.* The 30" x 40" size is only *$12.50* (slightly higher on Pacific Coast). There is no Federal excise tax on screens.**

**Ask your dealer for the time-proved Da-Lite Challenger. Write for literature.**

**DA-LITE SCREEN COMPANY, INC.**
Dept. 7MM 2721 No. Crawford Ave. Chicago, Ill.

Quality Screens for 33 Years

# Closeups—What filmers are doing

Dr. Harold E. B. Speight, ACL, a member of the board of directors of the Amateur Cinema League, has been appointed by St. Lawrence University, in Canton, N. Y., as Dean of the College of Letters and Science, effective September 1, 1942. Formerly a member of the faculty of Dartmouth College and later Dean of Swarthmore College, Dr. Speight has served for the last two years as executive secretary of the Committee on Teacher Education of the Association of Colleges and Universities of the State of New York, with headquarters at Cornell University.

Movie Makers announces with sincere regret the death in New York on May 12 of Dr. Raymond L. Ditmars, one of the country's leading experts in the study of reptiles and amphibians. Dr. Ditmars had served as curator of reptiles in the New York Zoological Park since 1899 and took charge of the department of mammals in 1910. He was sixty five years old.

A talented contributor to Movie Makers on all problems of nature filming, Dr. Ditmars was the founder president of the Metropolitan Motion Picture Club, in 1929, and had been an honorary president of that group since that time. He maintained an elaborately equipped photographic laboratory and studio near his home in Scarsdale, N. Y., where he produced many thousands of feet of experimental and scientific motion pictures about his animal charges.

Fred C. Clark, jr., ACL, who tells you the What, Where, When and How of Pueblo Indian filming, should be in a good position to know whereof he speaks. As a senior photographer in the Field Service, Division of Indian Affairs, Department of the Interior, he has passed much of the last two years among the Indian people of whom he writes, living with them and making movies of their life.

William M. Nelson, who gives you some "inside dope" on the part substandard cameras and film are playing in important affairs today, is another able and authoritative author whom Movie Makers is proud to present to its readers. Starting out as an enthusiastic amateur still cameraman and movie maker, Mr. Nelson has consecutively held posts in the New York office of *Look* magazine and as head of that picture journal's Washington bureau. He is at present Chief of the Photographic Section of the Office for Emergency Management, in Washington, D. C.

In the matter of Aussie-American military affairs, all we know is what we read in the papers. But we are permitted to state—as foreign correspondent Lewis B. Sebring, jr., ACL, might cable to the *New York Herald Tribune*—that on the entertainment front things look good. Our secret agent in this matter is H. H. Haslem, ACL, of Yarraville, who in a recent letter reported that the Victoria Amateur Cine Society has entertained fifty boys from our forces with a showing of 16mm. Kodachrome studies of Australia . . . *Nichi Nichi*, if General Jimmy Doolittle and his pals haven't blown it up by then, can copy if it sees fit.

Mrs. Karl Gutzeit, ACL, of Suffern, N. Y., is the latest League member to add intriguing information to our apparently neglected education. On the recent occasion, for example, of trying to plan a film for her on goat farming, we found to our dismay that we didn't know even the proper name of the mother animal. Neither, by the way, did anybody else on our excessively urban staff. But this was an easy one for Mrs. Gutzeit. As a member of the Rockland County Dairy Goat Association, she greets her fellow enthusiasts with the simple and affectionate salutation of "Hello, how's your old goat today," and she bristles emotionally at all vaudeville jokes about old tin cans. It seems that any goat worthy of a screen test is plenty fussy about its menu. Her pet, for example, will eat nothing from the hand of a stranger and nibbles off only the leaves of the selected alfalfa hay offered by its mistress, casting off the stems with queenly disdain. The generic name, by the way, is doe, as with all other animals where the males are called bucks.

The inherent fraternity of the filming craft is an odd and often intriguing thing. Take what happened recently in New Orleans, for instance. It was a dreamy Sabbath afternoon, with the sunlight warm and muted in Jackson Square, when François C. Audibert, ACL, was wakened from his siesta by a telephone call from a near by friend. It seems that there was a photographer from New York City in the friend's apartment (he had got talking to him in the Square), and Audibert might want to meet him. When the three got together, no introduction was necessary. The visiting fireman was none other than Leo J. Heffernan, FACL, 1941 Maxim Award winner, whose fame and features were already familiar to Mr. Audibert from his perusal of this journal. In the days that followed, they swapped many a filming yarn, borrowed each other's filters and generally got along like the old friends which all true movie makers are.

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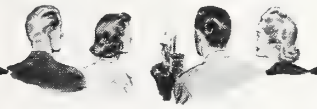

Thrilling pageant of our Capital in wartime! Washington in high gear . . . going day and night to get the job done . . . *fast!* Here is the fascinating record of a city teeming with life . . . vibrant with action! Here are the White House . . . the War and Navy Departments . . . other crowded government buildings! Here are *color . . . excitement!* Hurrying diplomats! High officers! Key personalities . . . key figures! Scenes you will treasure for a lifetime! Be the first to own and show this great war picture on your own screen!

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THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

### LATEST RELEASES

**Your Dollars—In Uniform!,** 600 feet, 16mm. sound on film, black and white; produced by Sherman Rogers of Audio Productions.

OFFERED TO: groups.

AVAILABLE FROM: Edward B. Sturges, 2nd, Inc., 60 East 42nd Street, New York, N. Y.

*Your Dollars—in Uniform!* stresses the importance of saving for the war effort. Opening with a deposit being made in a bank, the film points to the many vital industries and activities in which that deposit may be invested by the bank, through United States Savings Bonds. Tracing the development of savings banks from their founding in 1810, the film shows how they rose to their present day importance.

**Keep 'em Rolling,** 900 feet, 16mm. sound on film, black and white; produced by Sound Masters, Inc.

OFFERED TO: groups.

AVAILABLE FROM: B. F. Goodrich Company, 1790 Broadway, New York, N. Y.

*Keep 'em Rolling* is an institutional motion picture, designed to show the indispensability of rubber in the life of a nation. It presents various methods of increasing the life of a tire. The keynote of the film is a new marching song, from which the picture gains its title.

**U. S. Coast Guard Academy,** 700 feet, 16mm. sound on film, Kodachrome; produced by Bray Pictures Corporation.

OFFERED TO: groups.

AVAILABLE FROM: Captain Ellis Reed-Hill, Public Relations Officer, U. S. Coast Guard, Washington, D. C.

*U. S. Coast Guard Academy* depicts activities of the U. S. Coast Guard, which, important in time of peace, are doubly so in time of war. The film then goes behind the scenes and shows the careful preparation which each Coast Guard cadet gets during his four years of training period at the Academy.

### RECENT RELEASES

**Modes and Motors,** 1 reel, 9 minutes, 16mm. and 35mm. sound on film, black and white; produced by the Jam Handy Organization.

OFFERED TO: groups only.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

*Modes and Motors* shows the relation of art to industry in the field of industrial designing. Through the centuries, men have recognized seven basic shapes which are the starting points for all design. This film takes us behind the scenes in the General Motors drafting rooms and shows us the evolution of a new model, based, as always, on the seven fundamental shapes.

EDUCATOR'S COMMENT: This film would be very useful in mechanical drawing or general art classes of high school level, discussing industrial designing.—*E.D.C.*

**Curves of Color,** 1 reel, 16mm. sound on film, color; produced by General Electric Company.

OFFERED TO: groups only.

AVAILABLE FROM: Visual Instruction Section, General Electric Company, Schenectady, N. Y.

*Curves of Color* tells a brief story of the world of color and of how science has delved into this world by means of the recording photoelectric spectrophotometer, or color analyzer for short. The human eye can distinguish about 100,000 colors, but this new device can match more than 2,000,000 colors and can record and measure them with great accuracy. Each color is scanned in rotation, and a proportion of the color falls upon an "electric eye" which operates a motor to move a pen across a chart. Sample colors producing the same records on the chart will match perfectly under any light.

EDUCATOR'S COMMENT: A very good film for junior and senior high school classes in physics or general science, studying color.—*E.D.C.*

**Trout Streams Forever,** 1050 feet, 16mm. sound on film, Kodachrome; produced by the New York State Conservation Department.

OFFERED TO: groups.

AVAILABLE FROM: The State Conservation Department, 488 Broadway, Albany, N. Y.

*Trout Streams Forever* tells the story of the work the New York State Conservation Department is doing to improve the trout streams of New York. Covering all the problems encountered in preparing trout streams, it shows methods of clearing, building V dams, straight dams, barrier dams and log deflectors. Showing how cooperation is necessary between the farmer and the State officials, it points out that both fishermen and farmers stand to gain, through conservation work against soil erosion.

**Spark Plugs in Aviation,** 3 reels, 16mm. and 35mm. sound on film, black and white; produced by Bray Pictures Corporation.

OFFERED TO: groups.

AVAILABLE FROM: The B-G Corporation, 136 West 52nd Street, New York, N. Y.

*Spark Plugs in Aviation* covers the construction of an aviation mica spark plug. It shows the proper procedure for cleaning the plug, methods of assembly and disassembly and tests for spark plugs. Various causes of ignition trouble are also demonstrated, and methods for tracing and checking such troubles are discussed.

**Safeguarding Military Information,** 400 feet, 16mm. sound on film, black and white; produced by the Motion Picture Academy of Arts and Sciences.

OFFERED TO: groups.

AVAILABLE FROM: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C. Also from Y.M.C.A. Motion Picture Bureaus at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Street, Dallas, Texas; 19 South La Salle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Safeguarding Military Information* stresses the importance of secrecy on the part of military personnel and workers engaged in defense activities and shows the results of careless talk. Included are dramatic scenes of ship explosions, sabotage and other disastrous events that result from thoughtless revelation of information to the enemy.

EDUCATOR'S COMMENT: This is an impressive film for high school or adult assemblies and club meetings.—*E.D.C.*

### LIGHT IN THE LENS

**When you are filming indoors by artificial light, take care that no lights shine directly into the camera lens, for the direct rays of a light will cause flare and will spoil the scene. It is also well to see that the lights are not reflected in mirrors or framed pictures that are included in the scene.**

# WHAT DOES THE FLAG MEAN?

On CORREGIDOR, men of our breed twice risked their lives to replace the Flag that had been shot from its staff. These men were not saving a piece of bunting. They were affirming a faith in their country's honor and in their own honor, as the country's defenders. They invited death for the sake of a symbol, because that symbol stood for something so eternally precious to them that death was not too great a price for its defense.

These were not men set apart from the rest of us. They were not crazed fanatics, frenzied by the words of mad leaders. They were average fellows like you or me or Bill, ordinary Americans, probably undistinguishable, in any group of their fellow citizens, by looks or manners. Yet, when the Flag was in danger, they offered life itself, to protect it.

What is this Flag, that men will die for it? What does it mean to us who uncover as it passes? Does it mean less than it meant to the men of Corregidor?

These are questions that each of us must answer for himself, but the sum total of the answers will make or break this Republic. Does the Flag, with the way of life that it symbolizes, mean more than comfort, more than the satisfaction that we have come almost to take for granted in this land of plenty? If we know that sugar and gasoline and tires and electric lights must give way to the Flag, do we let them go without hesitation, once we are sure that their sacrifice is truly essential? Does the Flag mean more than high wages or large profits, and more than smaller taxes and fewer hours of labor? Does it mean more than financial security for our old age, more than the protection of our children and our family? Does it mean more than good food, decent clothing and shelter from the weather? Does it mean more than health? Does it mean more than keeping our sons from danger? Does it mean more than life?

Somebody will say that these questions, because of their complexity, are harder to answer affirmatively than was the question that confronted those men at Corregidor. Theirs, it will be said, was a clear call that needed a quick, decisive and heroic reply, not delayed by thinking and worrying and planning. Theirs was the easy way; ours is the hard way. But to say that would be to ignore the sombre thoughts of the long days and nights in the fortress on the rock, with the sure knowledge that every American in that gallant garrison faced but two fates, capture or death. Can our specters of the future be more horrible than theirs?

This month, when we mark our country's birthday, is a time to rouse in every brave man and woman in the nation a personal, an intimate and a quiet determination to make up his mind what the Flag means to him and how much he will give up, to keep it high. If our beloved country is to endure through these desperate days, it can do so only if every American swears a great oath to himself that he will, so far as in him lies, match the glorious spirit of those men of Corregidor, risking no less than they risked, even to life itself, for the Flag and for the honor of the United States of America.

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Hobart from Monkmeyer

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Meisel from Monkmeyer

Harold M Lambert from Frederic Lewis

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PERHAPS motor boating, long trips by car and expensive vacations are out for the duration, but you can still film the American countryside, sailing on inland lakes, tennis and other sports and bicycling. Make a movie of your own life this summer.

# OCD calls movie makers

## Asks that various films be made for defense units

ROY W. WINTON, ACL

HERE is a new way in which personal filmers can aid the government.

Following a long and detailed discussion between the Office of Civilian Defense and the Amateur Cinema League, E. A. Sheridan, Special Adviser to James M. Landis, the Director of Civilian Defense, has asked that movie makers offer their filming services to Civilian Defense Councils, in their localities, to make a variety of films that the local councils may need.

Mr. Sheridan has also asked that any films made for local Civilian Defense Councils be evaluated by the headquarters of the Amateur Cinema League, and he has asked the League to bring those movies which it believes worthy of such attention to the notice of the Office of Civilian Defense in Washington.

In your community, if the situation parallels that in other places, there is a very insistent demand for films that will aid citizens in preparing your town's civilian defense. Films are available from several sources, but not in anything like the number that could satisfy the calls for them. Here is where personal filmers can be of service.

First must come a discussion with your Civilian Defense Council. You will probably discover that representatives of the council would like to have you make pictures that you know cannot be made locally. Obviously, it is impossible for individual filmers, working in their own communities, to produce movies that demand an exact visualization of specific techniques, some of which may involve danger to the participants in the filming enterprise. Such films as these must be made under very carefully controlled conditions and they must be supervised by technically trained workers, who understand, for example, the details of chemical warfare and chemical defense. Personal filmers in their own cities should not attempt this kind of picture, because they cannot find the adequate technical supervision, nor can they provide the controlled and safe conditions of professional studios.

Since ours is a technically minded population, it is probably these highly technical movies that your defense officials will yearn for. But there are other films that are just as essential—and also just as technical—even if they do not deal with fire bombs and gas decontamination. If your defense officials have been on the job for some time, they will have found the need for these other films and they will have found that the shortage of them exceeds the shortage of the more spectacular kind that have to do with bombs and gas.

It is just these other civilian defense films that you can provide. They answer the questions of the general population. How shall I prepare my house? How will my children be taken care of in school? What should I do in my store, my factory or my office? What should I do, if I'm on the street in an air raid?

They will also report to the population of your city what the Civilian Defense Council has done. Your fellow citizens want to know how well the training of air wardens and of first aid volunteers is coming on. They want to know what the police and fire departments have done, and are doing, for civilian de- [Continued on page 296]

• Civilian Defense films can present "don'ts" as well as "do's." When the air raid alarm sounds DON'T stand outdoors to watch.

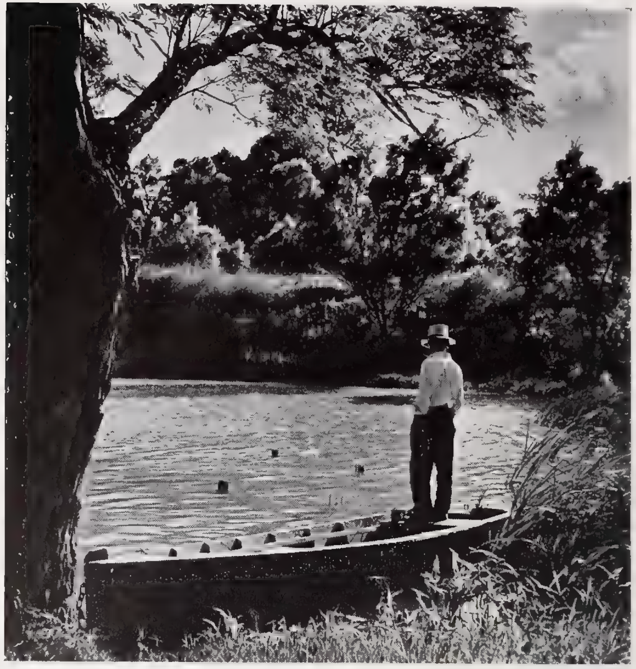
O.E.M.

# A PERISCOPE FOR POND FILMS

## How movies are made in subaqueous locations

### ALAN KOBOLD

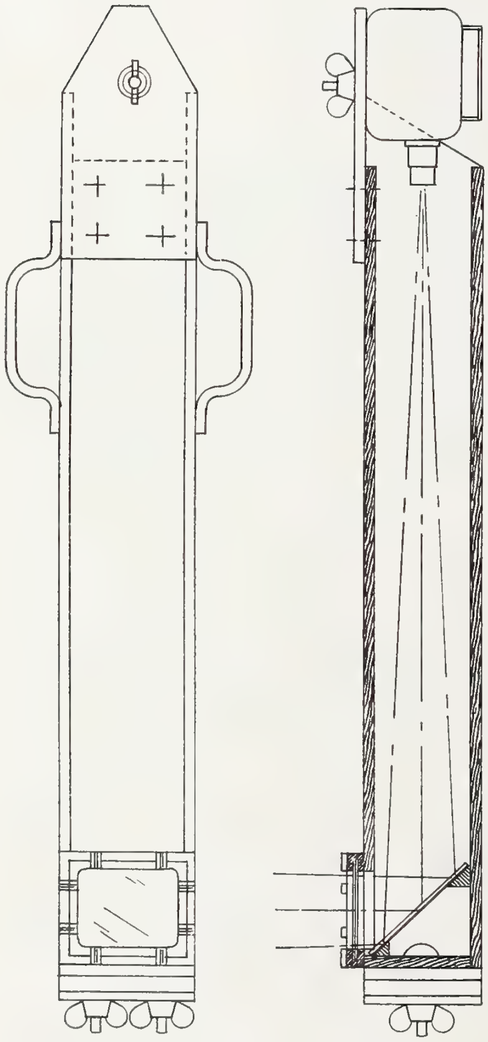
Meisel from Monkmeyer

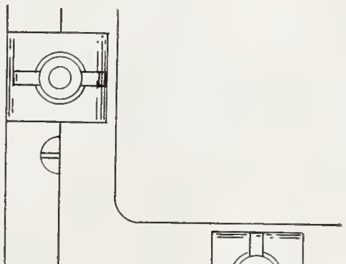


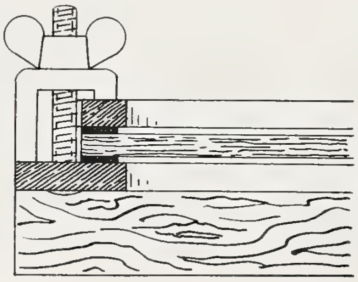
• If you have a pond or swimming pool near by, you have a sub surface stage for your movie camera.

WHEN I first had a notion to capture the secrets of life in the local fish pond, the obvious method of enclosing the camera in some form of watertight case and lowering it below the surface was the first to suggest itself.

Had I had a little more confidence in my skill as a carpenter, I might have tried it; as it was, the risk of damaging an expensive camera headed me off along other trails of thought. If the camera was to be kept in the "dry," then some form of inverted periscope offered a solution. Experiments along this line produced the apparatus shown in the drawing on this page.







• Diagram for construction of camera periscope which will permit you to make "below surface" shots of pond life and of swimmers.

To keep the periscope within reasonable dimensions, I fixed the length at four feet. Now, the field of view of a 16mm. camera equipped with a one inch lens at this distance is of the order of eighteen inches by thirteen. A window this size at the bottom would make the periscope a most unwieldy "contraption"; so, it was decided to employ a three inch telephoto instead. At four feet, the field of view becomes five and a quarter by four inches, giving a window opening of reasonable size.

No dimensions are given in the sketch, as the details will vary according to the particular camera lens used. If a length of four feet is accepted, then the first job is to determine the actual size of window required. To do this, set the camera on a table at a distance of twelve feet from a plain colored wall. Slip a piece of tissue paper into the gate opening, to act as a rough focusing screen, and pick up the image of a pencil held by somebody against the wall within range of the lens. By marking the wall at each side and at the top and bottom when the image of the pencil coincides with the edge of the gate opening, the field of view at a distance of twelve feet is obtained. At four feet, the dimensions will be one third of these measurements, irrespective of the focal length of the lens used in the test. Of course, for a lens of a different focal length, a second test is necessary. The window should be made half an inch larger all around than is required, to give ample clearance.

There is nothing particularly difficult about the construction of the box. Good straight grained timber, free from knots and about three quarters of an inch thick, should be used. The sides are fixed with long

[Continued on page 299]

# LOGICAL CAMERA MOVEMENT

## Suggestions for providing pleasing and useful motion

HERMAN BARTEL, ACL

WHY move the camera during a shot?

It is a logical enough question, since we movie makers have been warned time and again to move our cameras sparingly, if at all. "Pans" and tilts—unless used to follow action—are considered to be downright anathema for the amateur.

Still, our camera would have to move a great deal, we realized, as we started to make *Singing Shadows*. In filming to music, proper cinematic transitions are important. The simple cut shot does not lend itself well to the unbroken, smooth flowing quality of music (except when the musical tempo is extremely fast). The fade out and fade in also form a cinematic break. The dissolve, of course, is a perfect transition for this type of filming, since it has a liquid like flow, characteristic of music.

But even a good thing can be overdone. Since only about a fifth of our footage called for cut shots, our film would be top heavy with dissolves unless other transitions were used.

Smooth, precise camera movement—plenty of it—seemed to be the logical answer. After all, Hollywood had for a long time moved its cameras to advantage. Evidently this technique was tabu for the amateur, largely because the precision equipment needed to execute it successfully was simply not available to him. If he had the means, there was no reason why the amateur should not move his camera advantageously. It was worth a try!

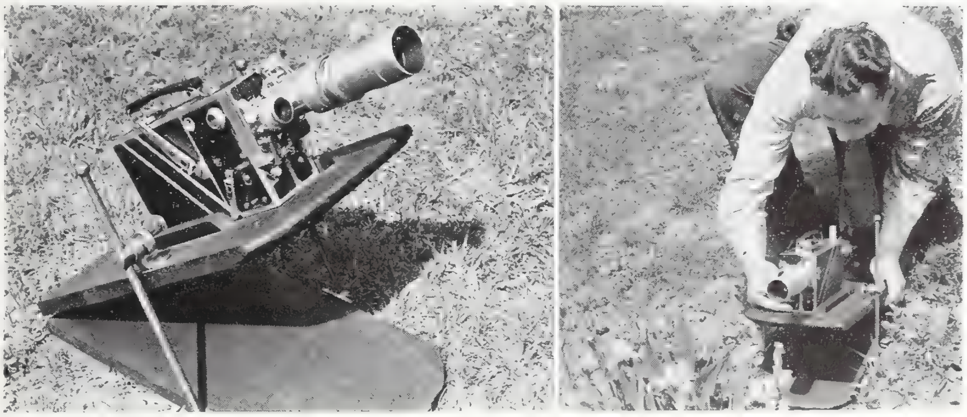
Our camera would have to tilt and "pan" both horizontally and diagonally and move forward and backward.

By good fortune, a second hand tripod that could "pan" and tilt a camera to our satisfaction was acquired. Sure, it is strictly professional equipment and a bit of a back bender to cart around—but it certainly moves a camera beautifully!

The low ratio geared head, operated by generous sized cranks, tilts and "pans" with the precision required to register steady, flowing movement on film. By locking our camera starting button and by operating both cranks simultaneously, smooth diagonal panoramas were achieved.

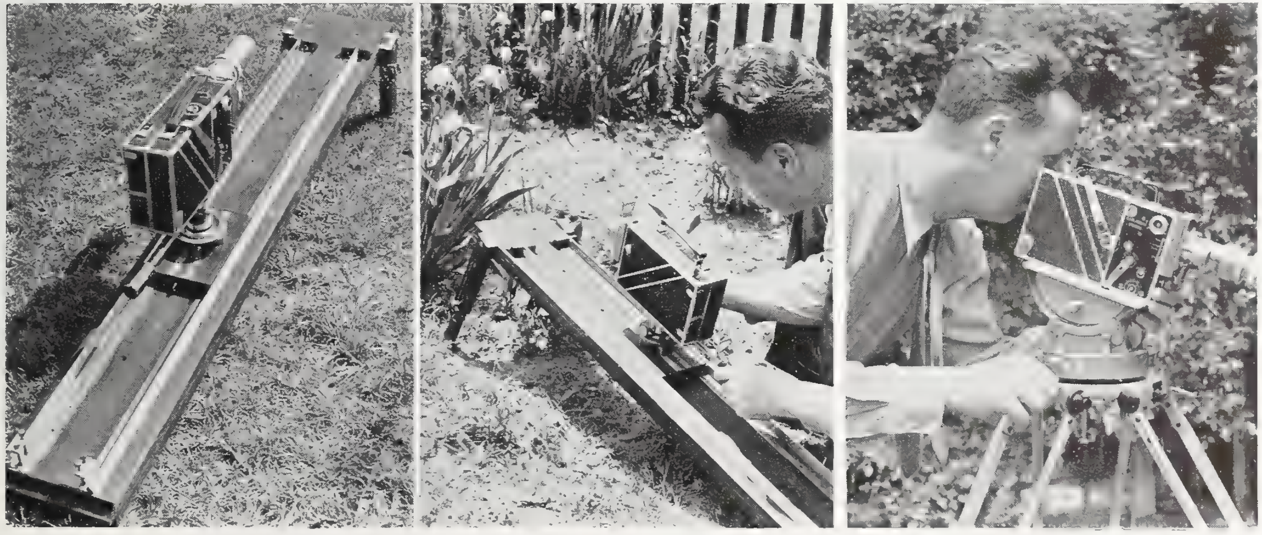
For limited forward and backward motion, a camera track was constructed from a plank of wood, some aluminum right angle strips for [Continued on page 297]

• Simple device to provide low downward or upward views in filming flowers.



• Camera track, which furnishes smooth, steady traveling shots, is homemade. "Pan" and tilt tripod is extra heavy for smoothest results. Equipment is seen operated by the author.

Photographs by Herman Bartel, ACL



# Safety is simple

Photograph by O.E.M.

## Basic treatment that will serve Civilian Defense film

JAMES W. MOORE, ACL

HERE is a suggested treatment outline for a two reel silent motion picture, to be produced locally by volunteer personal movie makers in cooperation with their local Citizens' Defense Corps.

*The Blankville*
*Citizens' Defense Corps*
*presents*

Dissolve to:

SAFETY
IS
SIMPLE

Dissolve to:

*A Basic Guide To Air Raid*
*Preparations for the Civilian*

Fade out.

*Organized civilian defense, based on the actual experience of combatant peoples, is an elaborate network of established and voluntary services.*

[Continued on page 292]

O.E.M. photograph by Hollem

• Some of the steps in air raid preparations for civilians covered in this script. Above, hanging blackout curtains and a table shelter; at right, an attic that should be cleaned, and blacking out a small window.

Tale of a film
that pictures
the farm at war

F. S. Lincoln

• Close shots will tell the story of the farm and offer great pictorial possibilities.

# The fighting earth

JOHN G. ELLIS, ACL

DURING the dark and stormy months of winter, I had been toiling on a script for a movie. I bombarded our ACL offices with letters asking advice and suggestions. The film was to be my masterpiece.

At last, the script was hammered into shape, the film was bought, my camera was oiled and waiting to roll. Then, out of the blue, came war censorship. My precious script had to be abandoned, for it called for many scenes that now could not be filmed. I looked at the rolls of film standing on the shelf. Were they to waste away their lives and not be used? I sank into the very depths of gloom.

Then, one morning, I found in my mail a little magazine, *The Furrow*, published by Deere & Company, makers of farm machinery. In it was a poem written by H. M. Railsback.

**Defenders of**
**"The Second Line"**

Plod on
Old faithful team—
Each step you take adown the field
Removes a nation just one step
From tyranny's control—the yield
Of crops that follow in your wake
A nation's freedom helps to make—
Old faithful team
Plod on.

Turn on
Old faithful plow—
Inanimate—yet what import
Your work is to a nation's life
And liberty! You build the fort
Of food defense, while urgently
The furrow whispers—anxiously—
"Old faithful plow,
Turn on."

Toil on
Son of the soil—
With steady stride—with singing heart
From morn's pale light till setting sun—
A privilege thus to do your part.
Grudge not the perspiration's flow:
'Tis part of freedom's debt you owe—
Son of the soil,
Toil on.

My period of gloom vanished. Why not make a film which would show farming as part of war effort? Hollywood, aided by the government, has made miles of pictures that show the army, navy and air force; labor has been glamourized, working in unionized defense plants; Red Cross workers and air wardens have been pictured. All these have been filmed to build civilian morale. Only the farmer has been neglected. Without food, there could be no army, navy and air force, no war plants nor human life. The farmer is, truly, the second line of defense if not the first line itself. So why not glamourize him? That is a job that is worthy of the best in amateur filming!

I am a farmer, a dairy farmer, so the poem suggests a dairy farm picture—one that

[Continued on page 300]

# FACL, 1942

## ACL adds five Fellows to League's honor roll

THE Amateur Cinema League presents the second group of men and women who have given distinguished service to personal filming, in its election of five League members to its Fellowship.

The Fellowship, which was created in 1940, was first bestowed, in 1941, upon five League members, the first of whom was the late Hiram Percy Maxim, Founder and first President of the League. This posthumous election named Mr. Maxim as Senior of All Fellows of the Amateur Cinema League.

The Fellowship award is made annually at the pleasure of the Board of Directors of the League, upon the recommendation of the Executive Committee. It is essential that a Fellow shall be a League member, and the honor is coterminous with membership. No Fellowship dues or fees are charged. Fellows are entitled to use the letters FACL after their names. The Fellowship is given to League members who have conspicuously served the cause of personal movies, whether they are actual movie makers or not. The qualifications for election are determined by the Board of Directors.

There follow the names of the 1942 Fellows of the Amateur Cinema League, together with the citations that were made by the Executive Committee in its nominations to the Board of Directors. The total of Fellows of the Amateur Cinema League is now ten.

T. A. WILLARD, FACL

FRANK E. GUNNELL, ACL. Six times a place winner in eight years of MOVIE MAKERS Ten Best competition, he has established and maintained a standard of film production excellence of the highest calibre; he has advanced the cause of visual education within and without the school he serves, both in film presentation and production, an effort just climaxed by his striking period study of public education in New York City, one hundred years ago; he has been a founder member and sometime officer in amateur movie clubs in his home community of Staten Island and in New York City, serving both with eagerness and ability.

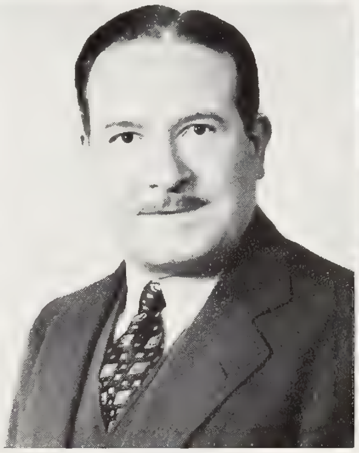
LEO J. HEFFERNAN, ACL. A movie maker of outstanding accomplishment and a man whose devotion to his hobby is unsurpassed, in 1940, he was awarded Honorable Mention by MOVIE MAKERS for his production of *Lake Mohawk, Preferred*, a light and charming story of a vacation spot; in 1941, he placed in MOVIE MAKERS Ten Best and won the Hiram Percy Maxim Memorial Award with *Hail, British Columbia!*, a travel film extraordinary and a movie record of that Canadian Province; in 1942, he generously gave his time and skill to the Manhattan Civilian Defense Volunteer Office in the production of *The Volunteer Nurses' Aide*, an effective movie appeal for volunteer defense workers which was welcomed both by Civilian Defense and Red Cross officials.

HAMILTON H. JONES, ACL. An early and consistent winner in MOVIE MAKERS Ten Best selections, he was,

John Haley

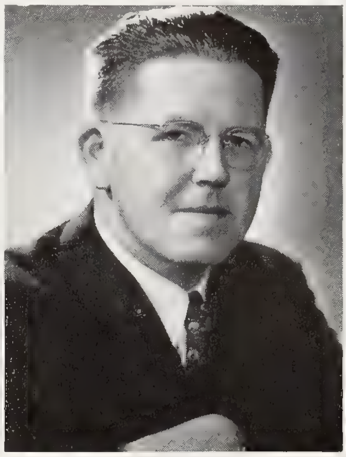
PERCY MAXIM LEE, FACL

Fabian Studios



LEO J. HEFFERNAN, FACL

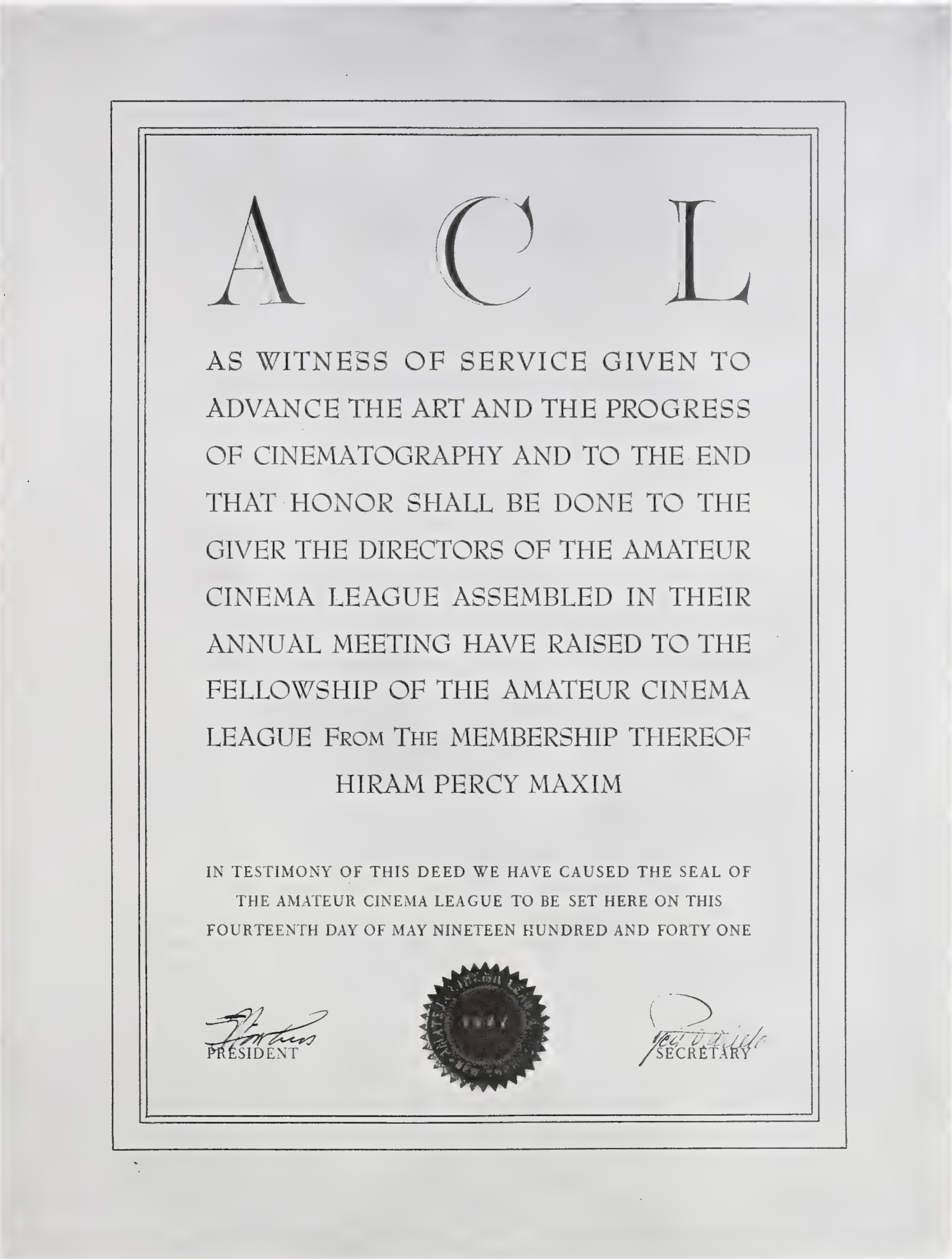
Russart Studio



FRANK E. GUNNELL, FACL

W. T. Grant Co.

HAMILTON H. JONES, FACL



A C L

AS WITNESS OF SERVICE GIVEN TO ADVANCE THE ART AND THE PROGRESS OF CINEMATOGRAPHY AND TO THE END THAT HONOR SHALL BE DONE TO THE GIVER THE DIRECTORS OF THE AMATEUR CINEMA LEAGUE ASSEMBLED IN THEIR ANNUAL MEETING HAVE RAISED TO THE FELLOWSHIP OF THE AMATEUR CINEMA LEAGUE FROM THE MEMBERSHIP THEREOF

HIRAM PERCY MAXIM

IN TESTIMONY OF THIS DEED WE HAVE CAUSED THE SEAL OF THE AMATEUR CINEMA LEAGUE TO BE SET HERE ON THIS FOURTEENTH DAY OF MAY NINETEEN HUNDRED AND FORTY ONE

PRESIDENT

SECRETARY

- Each Fellow receives a certificate like this—a reproduction of the one awarded posthumously to Hiram Percy Maxim, the Senior of the League's Fellows.

in 1937, the first filmer to be honored with the Hiram Percy Maxim Memorial Award, won by his feature length color picture, *Western Holiday;* he designed and developed on his own initiative the basic equipment and techniques of non theatrical sound accompaniment with dual turntables, bringing their use to a high point seldom equalled and rarely exceeded; he furthered enthusiastically the cause of fellowship between non theatrical filmers of the United States and Canada through his years of film making and film showing in the two countries.

Percy Maxim Lee, ACL. Educator and public spirited daughter of a great father, she established and maintains the Hiram Percy Maxim Memorial Award, the most prized honor for non theatrical filmers, thus testifying to and carrying on her father's belief that personal movies can and do serve human progress and that their encouragement and improvement are valid and important social ends.

T. A. Willard, ACL. Inventor, scientist, industrialist, author and movie maker, he has devoted his leisure time and his holidays to making archaeological records by movies and still photography [Continued on page 305]

# THE CAMERA AS DETECTIVE

## How movies aid the course of justice

WILLIAM M. NELSON

ALL things considered, the home movie camera is a comparatively simple device; there is nothing about its mechanism or operation that is beyond the comprehension of anybody with average intelligence.

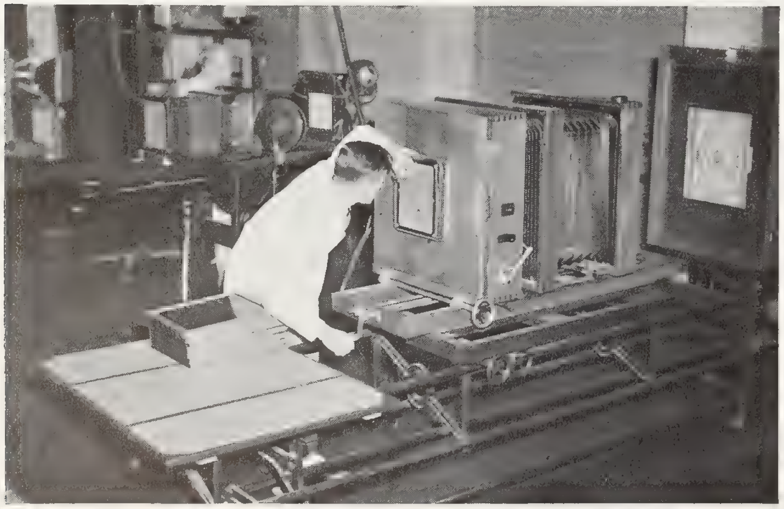
Yet, many of the uses to which this camera is being put today belie its simplicity, as well as the hobby nature of its origin. Doctors use the cine camera to record their operations. Salesmen find it invaluable for demonstrating the uses of their products. Industry uses it to train new employees, and laboratories depend on it to record technical processes. And so on and on. In ways too numerous to mention, the home movie camera has grown to maturity and has begun to earn its keep.

It is because this camera tells the undeniable truth, the whole truth and nothing but the truth that it is coming to be used more and more widely in still another field, that of law enforcement. Today, the Federal Bureau of Investigation, probably the greatest law enforcement unit to be found anywhere, is using the cine camera as an added resource in its work of criminal apprehension. In its files may be found several cases where this camera has proved itself of invaluable aid in supplying evidence. To this writer's mind, none is quite so spectacular as the case of H. G.

At the time of America's entry into World War I, H. G., colored, was an alleged draft evader. In May, 1918, he was delivered to the military authorities at a little town in Texas, called Callfield. Once in the service, he applied for and was issued a $10,000 War Risk Insurance Policy. Forty five days after his induction into the service, G. was discharged on a certificate of disability by reason of defective vision. And, just about a month after his discharge, he let his insurance policy lapse for non payment of premium.

• In laboratories of U. S. Department of Justice every photographic device is employed.

U. S. Department of Justice



Those are the facts. A war was fought and ended. Years passed, many of them, before the government once again heard of H. G. Then, one day, that gentleman instituted suit against Uncle Sam at San Francisco. Justice, he said, had not been done, for he stated that, after leaving the Army and before his insurance policy had lapsed, he had become totally blind in both eyes and was therefore permanently disabled and entitled to his insurance.

A trial was held, and a sharp conflict arose. The government's stand was that G. was only pretending blindness. Witnesses were produced who testified that they had seen G. driving an automobile, reading, writing and doing other things which could be done only by a man in full possession of his eyesight. But there was a difficulty; for every witness the government produced, H. G. would bring forth two or three to testify that he was, beyond the shadow of a doubt, stone blind. The fact that H. G. himself acted convincingly blind did not help. At the end of the first trial, the jury was unable to agree. A second trial was held, with the same result. Some of the jurors suggested a more thorough investigation. More time passed.

Some years later, the United States attorney who had charge of the case for the government wrote to J. Edgar Hoover, director of the Federal Bureau of Investigation, and asked his personal assistance. The U. S. attorney expressed the opinion that H. G. was quite capable of acting the rôle of a blind person and of collecting money from the government in that guise. If H. G. were not blind, he did not want him to "get away with it."

Mr. Hoover was sympathetic and sent word to his special agent at San Francisco to investigate. The agent did and, under a pretext, secured room and board at G.'s home. From his observation there, it seemed to be fairly conclusive that the man was in full possession of his sight.

But the agent's discovering this fact did not entirely solve the problem, for, when another trial was held, there was nothing which would prevent witnesses from being brought in by the plaintiff, who would again testify that H. G. was blind. There was nothing to prevent more conflicting testimony, and the possibility of another hung jury was good. Something more had to be done.

And Mr. Hoover did it. As a precaution against the third trial suffering the same fate as the first two, he sent another agent, this one equipped with a small movie camera, to record on cine film the movements and actions of H. G. This agent found an ideal perch for himself, a small shed which overlooked the back yard of H. G.'s house and which was sufficiently distant to include about three quarters of the yard in the field of the film. There was a fairly large triangular hole in the side of the shed; the agent installed himself there and waited.

[Continued on page 300]

• Top, 189 members and guests at recent annual dinner of Rockford (Ill.) Movie Makers, ACL. Below, officers of the Rockford club elected for 1942.

# AMATEUR CLUBS

**Eights entertain** Meeting in the Salle Moderne of the Hotel Pennsylvania, the New York 8mm. Motion Picture Club has recently staged its Fourth Annual Guest Night with outstanding success. Five films, programmed in two sections, were featured on the club's screen. These were *Wonder Film*, by Joseph F. Hollywood, ACL; *Nickel Town*, by members of the club; *Aquacade Review*, by Ernest Kremer, ACL; *Angels Are Made of Wood*, by Herman Bartel, ACL; *Auntie in Moccasins*, by Joseph Harley, ACL.

**Success in South Gate** With an active membership of fifty four and still growing at each meeting, the Southern Cinema Club, in South Gate, Calif., seems to be assured of success. Meetings are being held on the fourth Tuesday of the month in the South Side Women's Club, at 7:30 P.M., where visitors from other clubs are always welcome. A recent meeting of this strong new group featured a screening of *Power For Defense*, *Army in Overalls* and *Defense Review No. 2*, 16mm. sound films from the Office for Emergency Management, as well as a 16mm. cartoon in color, produced by Carl Anderson, vicepresident of the club.

**New Castle dines** More than thirty members and guests of the New Castle Cinema Club, in Indiana, attended that group's recent anniversary dinner, marking the club's second birthday. Officers for the coming year were elected as follows: Dennis Anderson, ACL, president; Garth Oler, ACL, vicepresident; Mrs. Paul Hastings, secretary; O. M. Van Cleave, treasurer. Another feature of the dinner program was the announcement of the Denton Prize, an annual award established in connection with the club's contest by Samuel Denton, a local merchant. The New Castle club is surveying the possibilities of a propaganda film on the community's industrial opportunities, to be sponsored by the local Chamber of Commerce.

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

**Tri-City get together** Members of the Tri-City Cinema Club met recently with the Moline Photographic Society, in Illinois, as one of the guest groups in the Fourth Annual Get Together of all camera clubs in Davenport, Rock Island and the host city. Featured on the program were a monthly print competition among members of the Moline unit, a projection of 35mm. color slides by Clifford B. Paul and a presentation by the cine group of *Guatemala, Land of Enchantment and Color*, by Dr. James Dunn, ACL. At an earlier regular meeting of the Tri-City Cinema Club, the members enjoyed a record film of their late dinner, by John Hoffman, ACL; *Ginger at the Brookfield Zoo*, by Tom Griberg, ACL; *Northern Vacation*, by Dr. J. P. Johnston; *Nite Life*, by J. Kinney Moore; *Jello Again*, by Carl Anderson.

**For San Francisco** Meeting in the rooms of the Women's City Club, members and guests of the Cinema Club of San Francisco heard recently from Herman E. Held, a representative of the Weston Electrical Instrument Corporation, on the correct use of the photoelectric exposure meter. Mr. Held illustrated his discussion with monochrome slides. Added features of the same program were screenings of *San Francisco, A Story Book City*, by Russell Hanlon, and *Building A Bomber* and *Tanks*, 16mm. sound films produced and distributed by the Film Unit of O. E. M., in Washington. Eighteen of the group met for dinner before the meeting.

[Continued on page 308]

# PRACTICAL FILMS

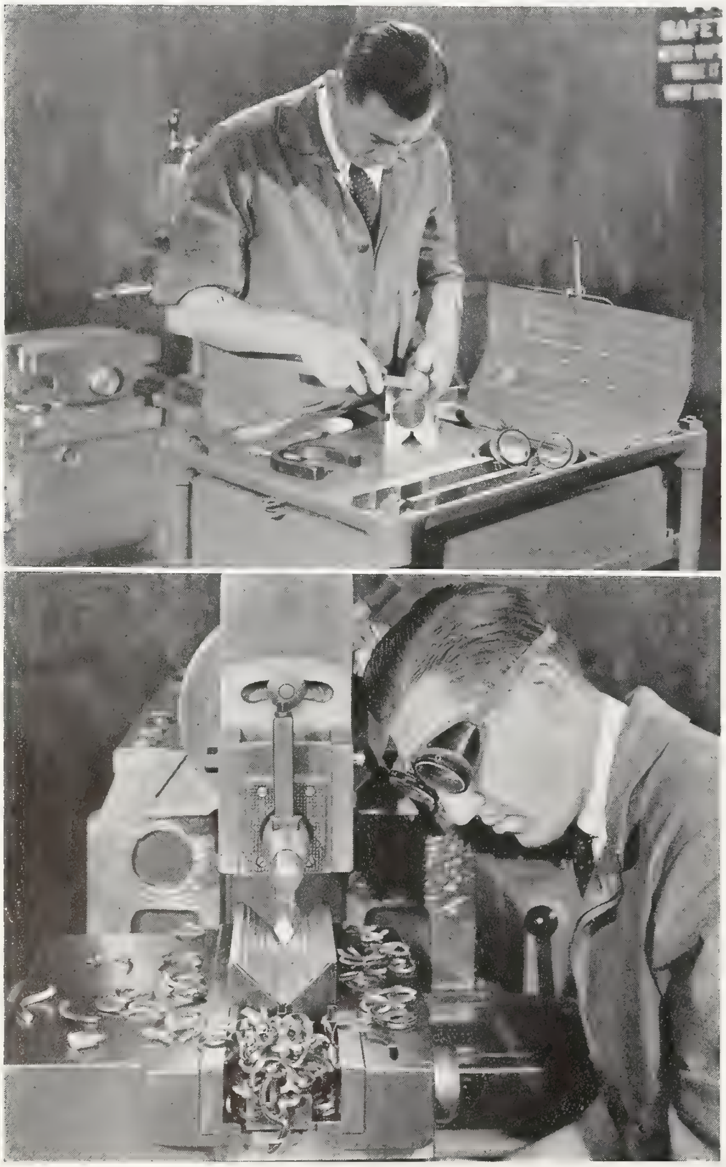
## The non theatrical movie as used for various purposes

JAMES N. YOUNG, jr.

### Training for Machine Shops

The Emerson Yorke Studio, of New York City, recently completed a series of five sound films of technical machine shop training for the defense program of the U. S. Office of Education. These pictures were made with the aid of a new device which eliminates the stroboscopic effect that is usually seen in movie shots of turning wheels. The stroboscopic effect is avoided by the planned distribution of light, timed to synchronize with the speed of the revolving element in the scene and the speed of the camera. Another technical innovation that appears in these films is the employment of transparent lucite in a model for depicting the action of a tap in steel.

• Scenes from series on machine shop training produced by Emerson Yorke Studio



Emerson Yorke Studio

Although shot in 35mm. black and white, prints are made on 16mm. The subjects covered are *Cutting a Keyway on End of a Finished Steel Shaft, Machining a Rectangular Cast Iron Block, Machining a Tool Steel V Block, Drilling and Tapping a Cast Steel Valve Body* and *Drilling to a Layout and Spotfacing a Cast Iron Valve Body*.

Directed by Emerson Yorke and shot by Edward Hyland, the film's narration was by Alois Havrilla. Samuel A. Datlowe was the editor, while John W. Barritt was technical consultant. The government liaison officer in connection with the series was Floyde E. Brooker, senior specialist in Visual Aids of the Office of Education.

### Banks in War Time

Money in the bank means money for the nation. And money for the nation means more effective war waging. This is the message of *Your Dollars—in Uniform!*, a 600 foot, 16mm. sound film in black and white, recently released by the Savings Banks Association of New York State. Featuring Mark Hawley, the film was directed by Sherman Rogers, of Audio Productions. It is available on a free loan basis; for details, see *Free Film Reviews*, in this number.

### The Stout Trout

How an ordinary stream becomes a remarkably good trout stream is the subject of *Trout Streams Forever*, a 1050 foot, 16mm. sound film in color, recently released by the New York State Conservation Department, ACL. Covering the history of a stream from the time State rights to it were gained, the film shows the construction of pools, dams and trees which keep trout vigorous and fresh. Directed by John L. Halpin, Arthur S. Hopkins and John R. Greeley, the film was shot by Earl J. McGuirk and Douglas D. Finch. Mr. Halpin did the script, while James F. Clemenger was the narrator. *Trout Streams Forever* is available on a free loan basis. Further details will be found in the *Free Film Reviews* of this number of Movie Makers.

### The Rôle of Rubber

The tale of the vanishing tire is told in a recent B. F. Goodrich Company film, *Keep 'em Rolling*. Black and white, with sound, this 16mm. film, showing the importance of rubber in transportation, is approximately 850 feet in length. The picture was produced by Sound Masters, Inc.; James F. Clemenger was director, script writer and narrator, while James Lillis was cameraman. For details regarding its free distribution, see *Free Film Reviews*, in this number.

[Continued on page 302]

# FILMING THE PUEBLOS

### Sound advice from one who knows Indians well

### F. C. CLARK, jr., ACL

ARE you going to the Southwest this summer? Does the thought of a new sort of country, different from any other in the whole United States, bring a thrill? Let us look at some of the film possibilities that you will find there, for you will certainly want to make a movie record of your trip. Travel literature and railroad folders list *Ancient Ruins—Old Spanish Missions—Native Fiestas—* and *Indians* as some of the major attractions. The sun shines most of the time, and the country about Santa Fe has been called the most interesting hundred mile square in America. You can't miss making an interesting picture. It is all pretty easy, except for one thing—the Indians.

There are eighteen little Pueblo villages in all—eleven south of Santa Fe and seven north of it. There are interesting possibilities at many of the southern villages, although two of them, San Felipe and Santo Domingo, bar all cameras from their villages.

North of Santa Fe, Tesuque, San Ildefonso, Santa Clara and Taos (Touse) offer the most interesting possibilities. Tesuque, the nearest, and Taos, the furthest, are both villages which charge small fees for taking pictures. When you drive into these villages, you simply report to the governor's house and pay the small charge. San Ildefonso and Santa Clara do not charge fees for picture taking, but all Pueblos require that you make arrangements with an individual Indian before taking his picture. It is in making the arrangements that most of us fall down. The Indians seem aloof, hard to approach and little interested in the business of movies. Actually, they are proud and reserved, because it is the Indian way—and, besides, they are just a little immune to the hundreds of tourists who visit their villages annually. The amateur feels that he is among a strange people and has a hard time getting up courage to ask for the pictures that he wants. Actually, he seldom knows just what it is that he does want.

But getting good pictures of the Indians need not be so difficult as it sounds. Nearly all the Pueblo people speak English, and a large majority have completed high school. A short book will tell you much about the Indians, and a couple of visits to the Pueblos will not only constitute the most interesting part of your trip, but will soon make you feel right at home. Then you will begin to see some of the things that you will want in your film.

F. C. Clark, jr., ACL

• Outdoor oven of Pueblos and, below, a typical distant view that can be given a foreground—in this case, the ladder.

Most of the women at San Ildefonso and Santa Clara make beautiful black and red pottery. You will find them working on their wares almost any time that you go to the village, and, for a small charge, most of them are willing to move the operations outside, where you can easily film them.

Since the potters have their pictures taken many times a year, they are usually quite cooperative and make excellent movie subjects. Get down low and on the ground for many of your shots and, after one or two medium shots, to show the location, concentrate on closeups. The kneaded clay, the sturdy hands which mold the pieces, the intent expression given to all these operations will help you to weave a fascinating story.

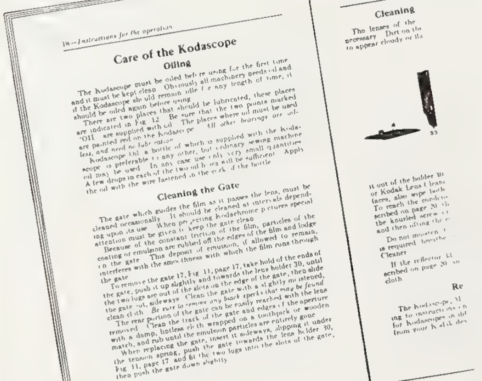
If your subject happens to glance up at the camera while you are taking a closeup of her face, take that particular shot over again, thus concentrating the attention on the story of the Indian pottery.

There are three separate steps in making a pottery bowl. First the piece is molded [Continued on page 302]

# Which of these Cameras is Yours?

SOME of the Ciné-Kodaks shown above are truly old timers. They've given ten to fifteen years of service to their owners. And veteran Kodascopes have given equally faithful performance, year after year. Many of these cameras and projectors have received little or no attention—and they continue to take and to show good movies.

Today, however, it doesn't pay to take chances. Good movie cameras and projectors are hard to replace, and you are their first line of defense against wear or breakdown. By observing the few precautions described in the manuals which accompanied the equipment you can immeasurably prolong its usefulness to you. Such attention is particularly needful for your projector. It sees more use. You may not operate it as frequently as your camera, but it shows, dozens of times, the films you take but once. And it has far more moving parts in addition to an electric motor, lighting and cooling systems. By all means read your equipment manuals carefully and observe their suggestions on cleaning, lubrication, and adjustment.



16—Instructions for the operation

Care of the Kodascope

Oiling

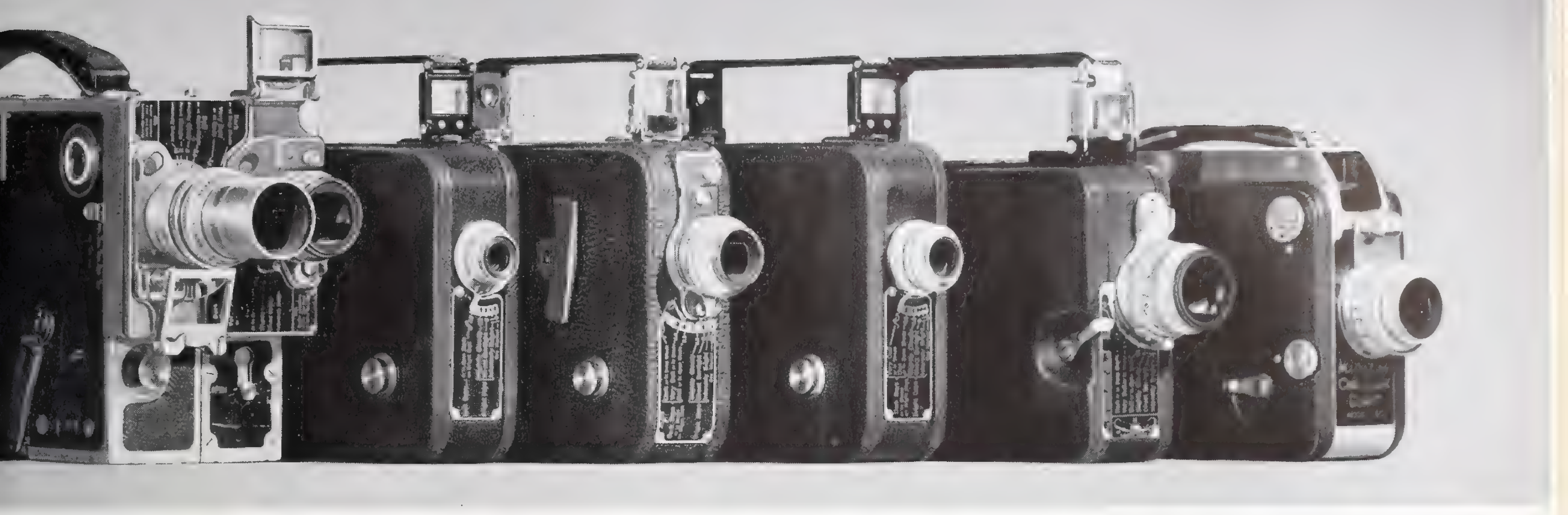
Cleaning the Gate

Cleaning

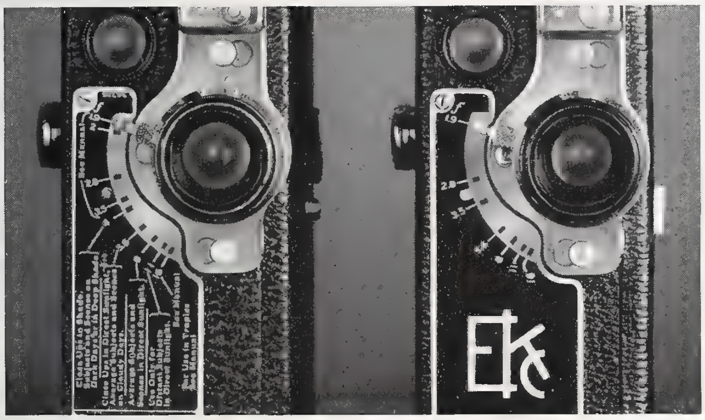
Perhaps trouble is already brewing. The equipment may still be taking or showing good movies, yet your ear tells you that all is not well with its performance. If the camera or projector is relatively new, chances are a visit to your dealer will see the trouble readily corrected. If he can't do the job he'll send your equipment to an authorized Eastman repair shop which will quote, through him, the cost of repairs before they are effected.

### COMPLETE OVERHAUL BEST INSURANCE

If your Ciné-Kodak or Kodascope is a veteran, a complete overhaul may be in order. This means just what it says. The equipment is completely dismantled, each part cleaned and examined. Faulty parts are repaired, worn parts replaced. Then it is reassembled and given new-equipment tests and inspection, and is returned to you, through your dealer, completely overhauled—and that overhaul backed by the Eastman Kodak Company. Flat prices have been established for this work for most Ciné-Kodaks and Kodascopes. Your Ciné-Kodak dealer is familiar with them.

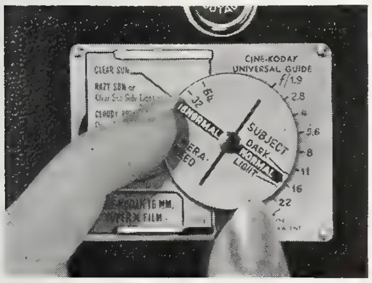


## MODERNIZE YOUR CINÉ-KODAK



ABOVE, left, you see the business end of a veteran Ciné-Kodak. Its exposure guide, for years so useful outdoors with standard black-and-white film, is today of little value. At the right you see the same model Ciné-Kodak modernized—and below, the new-type exposure guide which is attached to the covers of all recent Ciné-Kodaks. It works equally well with all Ciné-Kodak Films, Kodachrome and panchromatic, indoors and out. It's called the Ciné-Kodak Universal Guide, and it takes the tiny exposure cards packed with every roll of Ciné-Kodak Film. For about one dollar you can have the old exposure plate removed from the front of your Ciné-Kodak, a new name plate substituted, and the Universal Guide affixed.

Your Ciné-Kodak dealer will take your order for the job.

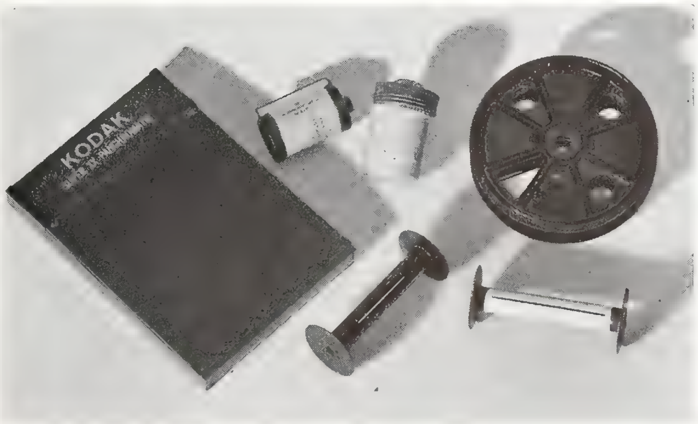


## HELP CONSERVE THESE ITEMS!

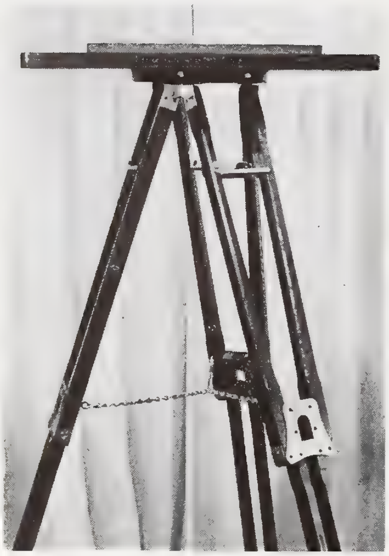
THOSE who make movies or stills are asked to co-operate in conserving the existing supply of the products shown below. Extra ciné Return Reels, Kodak Roll Film Spools, Film Pack Cases, No. 135 Film Magazines with Spools, Metal Containers for No. 135 Magazines, and Wood-Core Kodak Roll Film Spools—it is important that all be returned to Rochester, N. Y., so that they can be used again.

### YOUR CINÉ-KODAK DEALER IS YOUR CONTACT

Your dealer will gladly accept these items and return them for you. Or, if you belong to a camera club, you can pool your reels and spools with other club members, collect 25 pounds or more of them, list the number of each item on the cover of your package, and ship it to Rochester, N. Y. Your club will be compensated at the rate of 1 cent per ciné Return Reel. The following items, per lots of one thousand: $5 for Roll Film Spools and for Wood-Core Roll Film Spools, $25 for Film Pack Cases, $20 for Magazines with Spools, and $10 for Metal Containers for No. 135 Magazines. Your club will be credited with parcel post charges. Freight packages can be sent collect.



## EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



R. M. Coleman, ACL

A projector stand constructed from an old wooden tripod

# The Clinic

KENNETH F. SPACE, ACL

**Projector stand** If your living room is arranged in a manner convenient for the projection of films, you are lucky, for many living rooms are not. Some movie makers find that setting up a projector and screen for a showing is accompanied by unreasonable disorder and confusion. For example, R. M. Coleman, ACL, writes, "I got very tired of trying to locate a stack of books, boxes or what have you every time I wanted to set up my projector."

But Mr. Coleman found a solution to the problem that seems to be excellent.

He continues, "I hit upon the idea of using a heavy old wooden tripod, which was made for an eight by ten view camera. This was to be my projector stand. I obtained a sheet of three quarter inch plywood which I cut to eighteen by twelve inches and which I screwed firmly to the tripod top.

"To keep the tripod legs from spreading, I fastened them together with light chains. I have also added a sponge rubber pad to the wooden top, to deaden the sound of the projector."

It is easy to get one of these heavy tripods second hand at little cost. The photograph above shows how well it can serve to provide a steady projector support that can be placed well above the heads of the spectators.

**Filming "stills"** George Kirstein, who last winter produced a film about Parkchester, a residential project in the Bronx, in New York City, writes, "Our main problem was to record the outdoor night Christmas decorations and lighted trees in Kodachrome. I knew that even my *f*/1.5 lens would not be fast enough to do the trick. I decided to use my 35mm. still camera, loaded with Type A Kodachrome, and to make time exposures of the decorated windows, trees and other displays. In some cases, it was necessary even to use a flash to obtain sufficient detail, but the final result was some eighteen excellent transparencies.

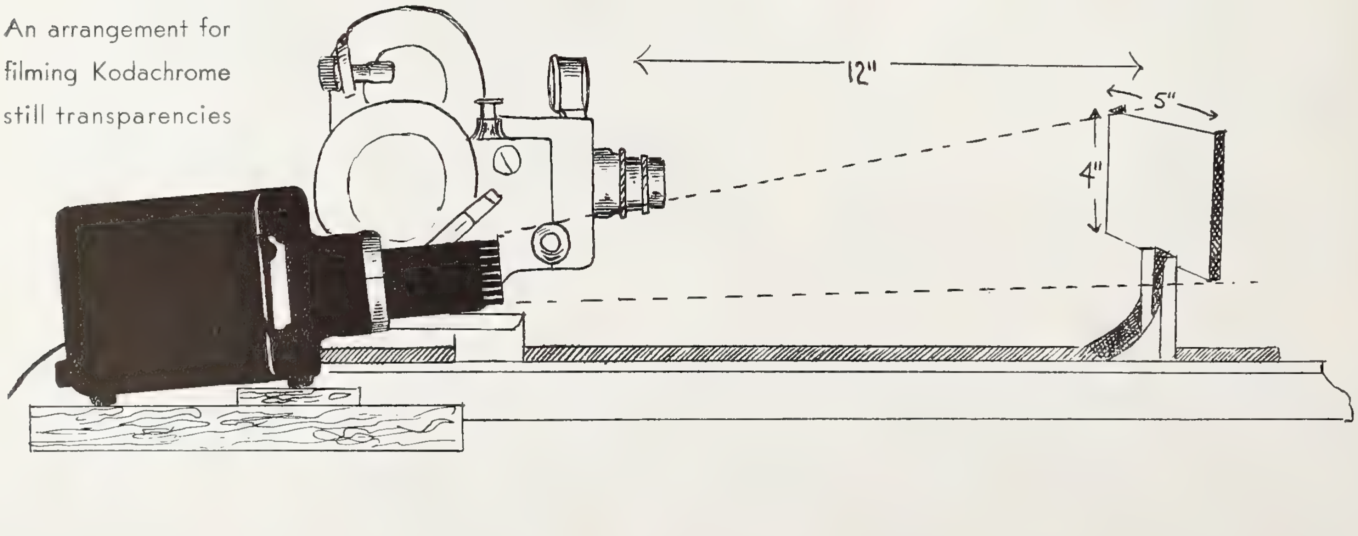
"Then I placed a roll of Type A Kodachrome in the movie camera, set up my titling outfit and my Kodaslide projector No. 1. The camera was placed on the titler, and the slide projector was placed at one side and slightly behind the camera, so that it would project on the title easel which held a dull silver board, four by five inches in size. The arrangement is shown below. After inserting a slide, I took a meter reading and set my movie camera diaphragm accordingly. I shot at eight frames a second, and, at this camera speed, the exposure ranged between *f*/2.8 and *f*/5.6.

"I was able to make scenes of the images of the slides and to include fade outs and fade ins, lap dissolves and wipes, all the work being done comfortably at home. Since the trees, lights and ornaments were motionless in real life, the final effect on the movie screen seems to be perfectly natural.

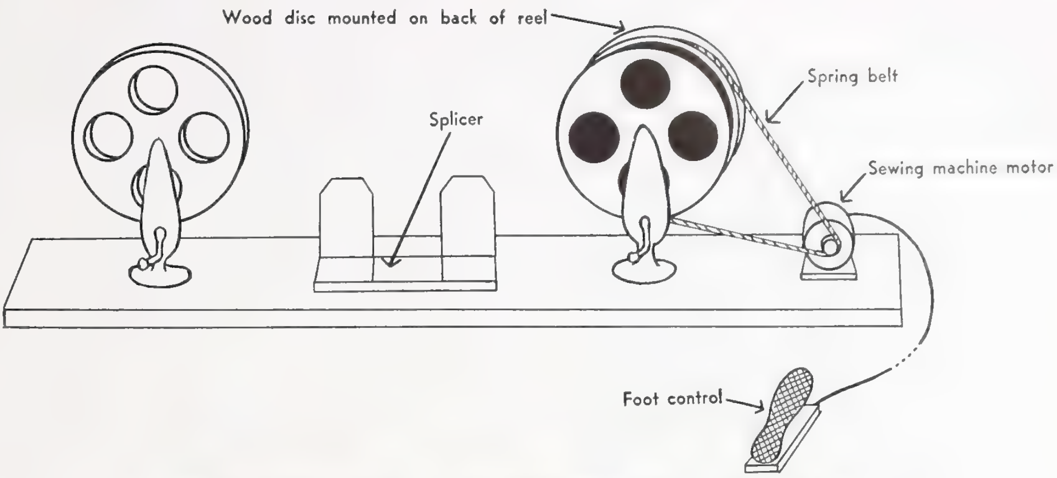
"I used the same technique in making titles. I first filmed the images of the projected transparencies and then double exposed white lettering on a black background. With this method, one may obtain unlimited backgrounds for titles."

**Projector focus** We often read that it is a good idea to focus the projector before one starts a show, so that guests need not sit through several feet of blurred scenes while one attempts to obtain sharpness. It has been suggested that a good way to focus the projector in advance is to run the film to the first scene and then to turn the projector control to "still picture," at which one can focus leisurely. Perhaps you have tried this method and have wondered why, although perfect focus was obtained while the projector was at the still picture setting, the image on the screen became slightly out of focus when the picture was started. The answer is quite simple. When the projector is set to project a single frame, the fan motor speeds up so that the heat of the lamp will not damage the film, which is being held stationary in the aperture. The pressure of air pushes the film, in some cases, slightly away from the aperture, and it is when the film is in this position that the focus is adjusted. When the film is running at regular speed, the air pressure is less, so the film

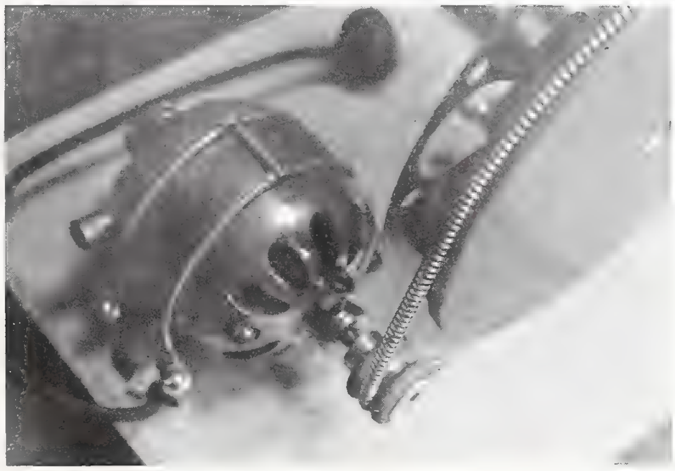
An arrangement for filming Kodachrome still transparencies



# Technical comment and timely topics for the amateur



Rapid rewind made with a motor from a sewing machine



moves slightly closer to the aperture. The slight difference in the position of the film makes a marked difference in sharpness of the image on the screen.

The best method of focusing in advance of a show is to focus while a special piece of leader is running through the projector at the standard projection speed. The leader, which would precede the main title should include a clear design which is easily visible on the screen. The leader should be of the same type of film as that of the body of the picture.

## Speedy rewind

Movie makers usually are in favor of anything that will speed up the process of editing or that will make the work easier. These advantages are promised by Joseph E. Princiotta, ACL, if you build the clever device that he has adapted to his needs and which is illustrated above. Mr. Princiotta explains, "The articles needed are as follows: a one inch board of convenient dimensions; two rewinds; a metal spring from a screen door; a wooden disc of the same diameter as that of a 400 foot reel and thick enough to accommodate a groove the width of the spring; a second hand sewing machine motor with a foot control. The motor is mounted as shown here, and the wooden disc is fastened to the outside of the takeup reel. The metal spring is hooked together in belt form and is fitted in a groove in the disc and over the drive shaft of the motor. A slight pressure of the foot will cause the reel to turn; thus, the trouble of winding by hand is done away with."

We think that it would be well to experiment with this device, to ascertain the best speed of operation before using it with good film, since, if the takeup operates too fast, it might "cinch" or scratch the film.

## Difficult angles

At times, it is necessary to film in very cramped quarters or in a position that makes it difficult to get the desired viewpoint. One is likely to encounter such difficulties in recording certain types of machine practice. A possible solution is the use of a mirror. The mirror is placed in such a position as to reflect the scene to the camera. Thus the mirror, which may be fairly small, may take the position that otherwise would be occupied by the more bulky camera. The only hitch to this "stunt" is the fact that the image thus filmed will be reversed from right to left. In most cases, this fact will not make any difference; but, if the film is intended for teaching purposes, it may be an objection.

## Film band substitute

Since the beginning of the shortage of rubber bands for holding film on reels, numerous substitutes have been devised. One idea is to use lengths of stout ribbon or tape of a width approximately that of 16mm. film. A dressmaker's snap fastener could be used to secure the ends of the tape together.

## Introducing characters

When presenting characters in a dramatic film, you may want to include the actor's name and his rôle as a title at the bottom of the first scene of him. This effect usually is accomplished by double exposure, which involves taking the camera to a darkroom and winding the film back. If a large mirror can be found, the problem can be handled easily and effectively. The mirror is set up so that it will show the reflection of the actor without showing that of the camera trained on it. When the closeup has been framed properly, a school paint brush is used to letter the name of the character upon the glass in a convenient area that will be included in the scene. White poster paint or cleaning powder, such as Bon Ami, can be used for the lettering. If the actor to be filmed stands close to the glass and especially if the filming is done out of doors in bright sunlight, to allow a small diaphragm opening, the depth of field will usually be sufficient so that both the lettering and the scene will be in sharp focus.

## Titling ideas

Under the heading, *Leave It To Gravity*, Laird S. Goldsborough presents a good many excellent pointers for the movie maker who is interested in making his own titles. To quote Mr. Goldsborough, "It seems to be almost axiomatic in the minds of title makers that the title should be *vertical* while it is being filmed. This notion probably stems from the fact that most commercial titlers are designed to hold the titles in a vertical position; yet it would seem to me to be much simpler, quicker and more logical to adopt as the basic concept of titling the idea that the camera would always point downward at a *horizontal* title. Under this system, the law of gravity replaces adhesives or pins in holding the letters of a title in place. Moreover, it is extremely easy to lay paper silhouettes, flowers and symbolic objects, such as watches, calling cards and so forth, beside the let-

[Continued on page 303]

## Safety is simple

[Continued from page 280]

Follow this title with a montage series of closeup shots symbolic of at least a half dozen of the many services collaborating in the web of civilian defense. The shots might be of such things as police, fire department, ambulance, first aid, radio communication, telephone communication, hospital service, roof spotters and air wardens. Each shot should be brief—not more than two feet of 16mm. film.

*But the finest efforts of all these trained workers is useless without the intelligent cooperation of each and every civilian.*

The treatment that is suggested here is intended to illustrate the typical family group and the prime concern of the civilian—the home. The opening scene is a slightly upward shot of a father, seen in a head and shoulders view. He is looking off beyond the camera with a quizzical expression on his face. Slowly, he turns his head to the left and smiles at an unseen person beside him. As he does so, the camera trucks to the left, to pick up a closeup of the mother. She is looking up slightly to the right as if at her husband; then she turns her head to look past the camera. Then she looks to her left and smiles. Again the camera dollies to the left, to pick up the heads and shoulders of a son and a daughter. Each member of the family has his arms around the others in a light embrace. The next scene shows all of them looking resolutely forward. Cut to an attractively framed shot of an average home. End the sequence with a view, from the rear, of the family marching in step toward their home.

*Proper air raid defense begins at home, long before the first alert. All visible lighting must be blacked out. . . .*

Follow this title with a full shot of the home, just at dusk. There is little light in the sky, and we see lights shining from one or two windows of the house. A newspaper delivery boy comes in from one side and flings the evening paper on the porch. Cut to a near shot. The porch light flashes on, and a member of the family comes out to scoop up the paper. When he returns to the house, he leaves the porch light on. Other lights in the house are turned on. A car drives past the camera to the garage. A near shot shows a light turned on outside the garage. All of these shots should be brief.

*A good beginning is to remove the bulbs from all exterior lights and in unused rooms.*

In the next series of scenes, we see various members of the family removing the bulbs from such places as the front porch and the garage front and from such other places as the little back porch (Mother does it), the attic (Son does it) and a second floor storeroom or the like. There might be a scene or two of each incident—near shot of the locale and closeup of the bulb coming out.

*Escaping light from all other sources must be obscured. Opaque paints are suitable for the relatively unused windows.*

Show Dad and Son in near shot, applying black paint to such places as small cellar windows and to windows in the garage. Start with an exterior shot through the window, to show Dad on the inside painting the glass, and follow with a closeup from inside as the last brush strokes blot out the light coming toward the camera.

*Heavy curtains, special screens or dark blinds should be fitted to all other windows wanted for daytime use.*

This sequence will show the various approved methods for domestic obscuration. It might open with Mother putting the final stitches in a set of heavy draw curtains for the living room. Show Dad on a stepladder, waiting to put them up. He starts to do so, and we cut to Son, in his room, testing out a dark roller shade, which he pulls down. Then he covers the edges with the thick draperies already in place.

*With all light sources properly obscured, home life may now go on, as it should, warm and reassuring.*

Take an exterior view of the house. There are a number of lighted windows. Cut to an interior shot of Dad, pulling the curtains in the living room. Cut back to the exterior view, to show these windows being blacked out. Continue this treatment, to show a blackout of the other windows of the house—Mother in the kitchen and Son and Daughter drawing the shades in their rooms. After each incident, cut to an exterior shot of the house, to show the effectiveness of the job as the light is wiped out. End the sequence with a warm and human general scene of the family, gathered comfortably around the dinner table in a brightly lighted dining room.

*The second line of domestic defense is against fire bombing. Protection begins in the attic.*

Follow this title with three to four shots of a dusty attic, in which we see trunks, piles of newspapers and magazines, old boxes, broken chairs and so forth.

*All old furniture, trunks and collected "junk" must be removed to the cellar or other safe storage.*

Take a half dozen or more scenes of the whole family helping at the job of clearing the attic. Don't overlook the opportunity for a human and humorous touch of Mother and Dad musing over some memento of sentimental value. They realize that it is inflammable and useless, and they drop it into the trash basket. End the sequence with a shot of the attic, cleared of all trash and spotlessly clean.

*Roof beams, joists and floor boards can be treated with fire resistant chemicals. . . . PAINT does no good!*

Open on a closeup shot of a bag of lime and chalk. Draw the camera back to a near shot, to show Dad or a painter mixing the whitewash and starting to apply it thickly.

*Simple but effective equipment should be installed to fight the magnesium bomb. . . . One system uses water and a portable pump.*

It is a question as to how far it is advisable, in this fundamental film, to give instruction in the operation of the stirrup pump and in the sand and shovel methods of fire fighting. Our thought is that very little more should be shown here than closeup shots of the necessary pieces of equipment and that detailed instruction should be confined to special booklets or lectures by local C.D.C. staffs. These techniques *can* be quite effectively illustrated in movies, but is this film the place for it?

*Another good method employs sand and a long handled iron shovel.*

If no detailed instruction is to be presented, follow this title with near shots of buckets of sand, together with a shovel, being placed at strategic points in the second floor hall and in the attic.

*Commercial fire extinguishers are valuable for general use, but only the water types can be used safely on magnesium bombs.*

Follow this title with a series of scenes in which we see Dad finishing the installation of a large soda acid extinguisher in the attic. He then picks up a small hand type extinguisher, using carbon tetrachloride. He carries

[Continued on page 295]

# NEWS OF THE INDUSTRY

Ernest E. Draper

• Norris Harkness, ACL, photographic editor of "New York Sun," who inaugurated the "Pictures from Home" campaign.

## Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

**Vacation films** Castle Films, Inc., suggests that Castle travel films will have particular interest for many vacationists who will be kept at home this summer because of transportation limitations. Movie makers who show their families these pictures of popular tourist objectives in America will have the opportunity to enjoy seeing the places that they are unable to visit.

Castle's newest release, *Bryce-Zion-Grand Canyon*, paints a picture of the awe inspiring wonders of the Colorado canyon and of the marvels of near by Bryce and Zion. *Fascinating Yosemite* portrays this popular spot through a complete cycle of the seasons. Three cities are beautifully filmed in *Washington*, *New York* and *Golden Gate City*. Others in the series include *Coney Island*, *Fun in Florida*, *California Picture Book* and *America's High Spots*.

A complete catalog of Castle travel films and other subjects can be obtained without cost from Castle Films, Inc., 30 Rockefeller Plaza, New York City.

**Pictures from home** Norris Harkness, ACL, photographic editor of the *New York Sun*, has inaugurated the "Pictures from Home" campaign, a plan which enables amateur "still" photographers to accomplish their long felt desire to put their cameras to direct and valuable use in our country's war effort and at the same time to afford the men in the service the pleasure of enjoying pictures of their families and home surroundings.

No registration nor organization is required. The plan is based on individual effort that any "still" worker can undertake, regardless of his skill or equipment. All that the photographer does is to take pictures of the family and familiar surroundings of interest to a man in uniform and to send them to him.

This movement is receiving the enthusiastic support of camera clubs and photographic dealers throughout the country.

• Take your vacation by film, urges Castle, and offers movies of the great canyons and national parks.

**Mood music** Thomas J. Valentino, Inc., of 1600 Broadway, New York City, has just issued a new catalog of his Major records. It includes a complete listing of sound effect records and mood and background music especially prepared for motion picture, radio broadcast and public address use. The music discs are A.S.C.A.P. and are recorded at seventy eight R.P.M. Some of the finest musicians and orchestras are represented. These recordings are highly recommended for use with amateur movies. The sound effects are the same as those used by the better studios and broadcasting units.

**Comedy House** A new organization, known as Comedy House, located at 130 West 46th Street, New York City, will devote its activities to the issuance of one reel, 16mm. sound on film motion pictures. Six new 16mm., one reel subjects will be released every three months, each attractively boxed and mounted on a 400 foot reel. The first pictures in the series, available on June 15, are *Cavalcade of Stuff*, with Colonel Stoopnagle; Bob Hope in *Bob's Busy Day;* a cartoon, *Jungle Bungles*, with Felix the Cat; Andy Clyde in *This Giddy Age;* and Shirley Temple in *War Babies* and in *Kid in Africa*. Subsequent releases will feature Jack Benny, Myrna Loy, Bing Crosby and Al Jolson.

**Students in war** New York Institute of Photography, 10 West 33rd Street, New York City, has received many favorable reports on the activities of its graduates now in the armed forces. Former students now in the Signal, Air and Marine Corps, the Army, Navy and other posts throughout the country are

[Continued on page 304]

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# Films you'll want to show

## Non theatrical movie offerings for substandard projection

■ *The Affairs of Pierre,* 16mm. sound on film, two reels, running time, twenty one minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. A riotous farce, it features the inimitable comedian, Willie Howard, who transfers his famous radio program, *Lessons in French,* to the screen.

■ *Captain Fury,* 16mm. sound on film, nine reels, running time, ninety four minutes, is released by Post Pictures, 723 Seventh Avenue, New York City. This is a full length production, featuring Brian Aherne and Victor McLaglen, in the true adventure story based on the life of the Austrialian Robin Hood and his fight for freedom "Down Under" a century ago.

■ *Washington in Wartime,* 8mm. silent and 16mm. silent and sound on film, is released in five different lengths by Castle Films, Inc., 50 Rockefeller Plaza, New York City. This film portrays the activity behind the scenes of the theatre of war. Meetings with war leaders, President Roosevelt in the White House. soldiers on guard outside the public buildings, Admiral King, General Marshall, Leon Henderson and Donald Nelson are shown.

■ *Oh, Johnny,* 16mm. sound on film short subject, is released by Pictorial Films, Inc., RKO Building, Radio City, New York City. This musical features the singing star, Gertrude Niesen, who sings her own interpretation of the popular song, *Oh, Johnny,* followed by her version of how it would be done by Bonnie Baker and by Mae West. Lud Gluskin is in charge of the musical background.

■ *Sport Beams,* 8mm. silent and 16mm. sound and silent in various lengths, is released by Official Films, Inc., 425 Fourth Avenue, New York City. This is a series of action packed movies, covering such popular summer sports as golfing, racing, boxing, swimming, riding and boating. Dick Metz, Jimmie Thomson and Horton Smith give the pointers on golf, while famous stars of the ring appear in the boxing sequence. Renowned blue bloods in action, underwater drama, scenes of the Rockies, viewed from the saddle, and a story of the sea on a square rigger round out this exciting series.

■ *No Greater Power—Zacchaeus in Film,* 16mm. sound on film, two reels, running time, twenty minutes, is distributed by Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This is the story of Zacchaeus, the poor potter, who became a rich money lender and tax collector in the services of Rome, but who was despised by his fellow Jews. Jesus sought him out, stayed at his house and convinced him that there was a greater power than gold.

## Safety is simple

[Continued from page 292]

it downstairs and installs it in the kitchen. Be sure that there are close shots to identify the types, but do not emphasize a product of any particular brand.

> *Third in the line of domestic defense is a properly equipped refuge room.*

Open this scene with a closeup shot of a blueprint or floor plan of such a room. Dad is holding it with one hand and, with his other hand, he is pointing out some of the features. Cut to a near shot of Dad and Mother, looking at the plan and glancing up occasionally to look around the room in which they are standing.

> *For this, choose a room with few windows*

Take a short shot of a corner and side of the room in which Dad and Mother are standing. There is a window in one wall only. Cut to a scene of Dad and Mother consulting the plan again. Cut to the same title card as the foregoing but add these words by "jumping in":

> *heavy furniture*

Show the room at which they are looking. The scene includes a heavy living room table and a good overstuffed divan to seat three persons. Repeat the subtitle again and add by "jumping in":

> *easy accessibility*

Show pictorially the various entrances

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and exits from the room—the front door at one side, a double door to the dining room and kitchen and the stairs leading up to the bedrooms and the attic. Conclude with a shot of Dad and Mother, finishing their survey and nodding in satisfaction.

> *Equip this room permanently with . . . .*

Let the pictures tell the story. Work only in close shots and show, one after another, all the pieces set in place—the portable radio, a flashlight or two, reading matter, a supply of cigarettes and safety matches, a first aid kit and thermos jugs.

> *With these preparations, every family can—and should—carry on its normal, healthy life, confident that all are doing their share in civilian defense.*

Follow the final title with a series of scenes in the warmly lighted living room of the home. It is after dinner, and Dad is relaxing with his pipe and the evening paper. Mother might very well be seated in a corner of the couch, mending some of the children's clothes, while both of the children are stretched out on the floor, playing some game or studying. Don't show these activities in one medium shot. Get a near shot of each of the members of the family, as if seen from Mother's eyes as she looks around their little fortress, made snug by the family's efforts. She turns at last toward Dad and stretches out her hand quietly, smiling and then looking down at the two children. Dad reaches for her hand, but decides to get up and go to her. Dad stands behind her chair and slightly to the side, and they both look down happily at the youngsters. Fade out very slowly on a shot of the children, framed between Dad's shoulder and Mother's head.

## OCD calls movie makers

[Continued from page 277]

fense preparation. They want to know if schools, churches, movie theatres and other places of public assembly have definite plans and know how to carry them out.

If you can present the natural questions of the average citizen to your Civilian Defense Council, you will have given it the basis for the films that it should ask you to make. Elsewhere in this magazine will be found a treatment for a film called *Safety is Simple*. This treatment outlines one of the most needed movies in every community, because it tells the simple fact that one can prepare a home for civilian defense, without moving the family down into the coal hole, to do it.

Making one of these local civilian defense films may be an individual project, or it may be the enterprise of a movie club or of a group of associated movie makers. It is suggested that the project should include finding the necessary funds to cover the expense, so that you will not be in the position of going to your Civilian Defense Council with a request for money from a limited budget. Civilian defense is a community enterprise, and those who are working in it are in many cases paying their own way, as volunteers. The filmers of the community can do no less, in all conscience.

The Civilian Defense Council should agree, in advance, to provide the "setups" for the scenes. Filmers cannot be expected to get participants together, nor to assemble defense equipment. The council should also provide the transportation of persons who are to be filmed and of the filming equipment, unless the cameraman can handle this last himself. It is not contemplated that the filmers should have all the responsibility, although it is expected that they will provide movie equipment, including lights, and the necessary film.

One question can be disposed of, once and for all. Washington does want local movie makers to help in civilian defense work. Mr. Landis's office has said so, clearly. Wisely enough, the Office of Civilian Defense believes that the plans for the kind of films that movie amateurs can make should be made locally. If the product is excellent, Washington wants to see it, and the Amateur Cinema League has been asked to serve as the medium of transmission for this purpose.

It is hoped that a great many movie makers will try out *Safety is Simple* or some other treatment that they work out for civilian defense pictures. Reports are eagerly awaited by the Amateur Cinema League, which is glad to serve its members in this war enterprise, as it has served them in other filming projects. Remember that your film, to be presented to the Office of Civilian Defense in Washington, should be sent to the Amateur Cinema League.

The calls upon the Amateur Cinema League and upon personal filmers, in this war time, are many and arduous. The League has not hesitated to assure our government that movie makers will do their utmost. In this latest call, from the Office of Civilian Defense, your headquarters are confident that you will "do your stuff."

### FILTER CARE

**Filters of the type made by sandwiching sheets of gelatin between glass are damaged by excessive heat, which may be caused by leaving the camera case in the sun on a hot summer day.**

## Logical camera movement

[Continued from page 279]

tracks (wood would serve as well), a few bits of wood, some screws and an old tripod head that we had lying about. The base upon which the tripod head was mounted fits snugly into the aluminum tracks. To eliminate further wobble and to assure smooth motion, the track was kept well greased. A pair of adjustable legs were mounted on one end of the track, to give the required angle of elevation.

When the track is placed with the elevation legs to the front of the camera, we are able to approach a flower with a forward and upward motion. To achieve a forward and downward action, the camera is simply swiveled about and the track is so placed that the elevation legs are at the rear. Our elevation legs are so mounted that they can be folded parallel to the track. Thus the track can be placed flat on the ground for direct forward motion. Naturally, backward motion is just as readily achieved from the various positions.

While the actual track measures only about three and one half feet, the appearance of an amazing length of movement may be achieved by employing a wide angle lens for shooting subjects of the limited size of plant life.

Since the wide angle lens allows you to come within a few inches of a blossom, to procure an ultra closeup, and since it appears to double the distance from camera to subject when the camera is about four feet from the subject, on the screen, you may obtain the effect of approaching a flower smoothly from a distance of eight feet to within a few inches.

Our track is a crude affair, as you can readily see. It is pretty accurate, though. That is the important thing to remember when constructing one. How well the camera base fits the track governs the excellence of your camera motion!

We also built a low angle camera support. While it has nothing to do with camera movement, it proved to be of inestimable value in flower filming.

A few pieces of board, a strip of piano hinge, a pair of window rods and clamps, a few screws and one of those sponge rubber mats that some people slide under projectors proved to be the answer for those shots of long stemmed flowers etched against blue sky.

Two sections of board were simply hinged together; the window rods and clamps served to give the required elevations and a few strips of wood screwed to the top board located the camera and held it in place. Since the Ciné-Kodak Special has a full, flat base,

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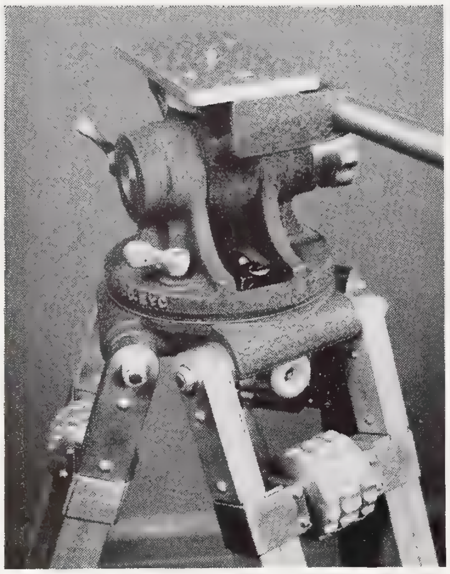

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nothing was done about locking it to the support with a tripod screw. This arrangement would be necessary with some cameras. If you have plenty of camera base, gravity will do the trick very nicely. The rubber mat, while not necessary for outdoor filming, was mounted to the bottom of our tripod, to prevent the camera support from slipping on hardwood floors.

Satisfied with the means to move our camera evenly and accurately, we were ready for those transitions!

Our portulaca were filmed in a sequence of slow dissolve shots. The next sequence called for an altogether difference species. How to join the two?

Another dissolve would not do, since this transition was used to connect a related subject—the portulaca sequence itself—together. A fade out and fade in were equally unsatisfactory, since they connoted passage of time. The end of a thought had been reached. A period was needed so that a new one could be started. Not a bald, abrupt period such as the cut shot . . . that was much too unmusical! Now was the time to move the camera.

With the camera trained downward, we slowly "panned" from our last portulaca until the lens covered lawn. The shot was cut while the camera was still moving. Setting our tripod up near a bed of zinnias, we placed the camera so that the lens again covered lawn. The starting button was pressed right after the "pan" was started. Slowly, the camera view ambled over grass and into the zinnia bed, naturally and gracefully. A new thought was introduced, and the smooth flow of the music was captured cinematically.

This simple transition technique was employed in a number of variations. By quickly "panning" away from a scene, cutting, then rapidly "panning" into another shot, you can magically bridge any stretches of distance.

The secret is a "pan" that is quick enough to blur the image; thus, terrain between two points is obliterated. For instance, from a shot of the sea, you wish to travel inland to rolling hills. At the end of the sea shot, swing the camera rapidly inland. Then, at the new location, "pan" the camera to your predetermined composition. It is not necessary to shoot these "pan" transitions in their proper order. If the "panning" action at the end of one shot and that at the beginning of another shot are made in the same direction, you can splice the two scenes together at any time.

These fast panoramas do, however, require some stop device on your tripod head. "Panning" from an image is one thing; "panning" swiftly into a stationary view of a good composition is another! We used a metal peg against which the flange of our tripod head locked.

With the flange butted against the peg, the tripod legs are manipulated to secure a satisfactory composition. The camera is then swung away the necessary distance, and we are ready for our "pan." We next start the camera and swing the camera back to the original position—flange against peg.

Another transition variation was obtained by tilting from the blossom of a flower down its stem and ending the view in deep shade. Splicing this scene to another shot, in which the camera was tilted from shade covered roots to colorful blossoms, provided another transition.

The camera track opened up further transitions. If you pull the camera away from an ultra closeup of a blossom, the diminishing image goes slowly out of focus until it becomes an indistinct color note. A shot of this effect spliced to one made with the reverse procedure produces a transition just as pleasing as a dissolve.

The more the camera was moved, the more apparent new uses for camera motion became. Drama and mood were pointed up by careful camera manipulation. In Tschaikowsky's *Waltz of the Flowers*, the entire flower cast takes a curtain call in time to the spirited finish of the music. This illusion was created by a series of fast zoom shots of individual blossoms, bowing in closeup.

In Wagner's *Forest Murmurs*, the camera moves mysteriously up to monstrous spiders, lying in wait in back lighted, silver stranded webs. Dank ferns and moss covered rocks are approached at slow tempo, in keeping with the ominous mood of the music. After a time, it became hard to tell which was more important—the camera or the means to move it.

It certainly worked out that way when we filmed a cine version of MacDowell's *To A Wild Rose.* Since it was impossible to use only shots of a wild rose for several minutes, we decided to use camera motion with a vengeance! Starting with the title, "*A waft from the roadside bank tells where the wild rose nods,*" MacDowell's composition was interpreted as an approach sequence—a leisurely moving view of a country road, culminating in the climactic discovery of the wild rose.

Of course, our little camera track was not going to be of much help here. Neither was a country road! Instead, we used the smoothest dolly that man has discovered — Hollywood included. You just can't beat a placid stretch of water and a steady, flat bottomed rowboat for moving a camera!

The stretch of water was a narrow, natural channel, linking two lakes, heavily wooded along the banks. A friend propelled the boat as we pointed the camera straight up and recorded lacy tree patterns and blue sky dissolving into warm sun spots and shade covered ferns. The boat kept moving, the camera pointing here, there, everywhere except on the water itself. Ahead hung the low bough of a tree. We braced the tripod and let the camera run as it brushed through the foliage.

Of course, our wild rose was not there. We found it somewhere else. With our camera track, we approached it from deep shade. This shot, spliced to the shot of our camera brushing through the foliage, gave the effect that we had walked along a country road and had come upon a wild rose quite by accident.

Marvelous thing—this camera movement!

## A periscope for pond films

[Continued from page 278]

thin screws and the joints are made good with red lead paste or a good priming paint. As the box must stand immersion, the outside must be finished with three coats of lead paint. The inside should be finished dead black.

A board is fixed at the top to take the camera, and packings must be added, if need be, to bring the camera lens into alignment with the center of the box. A hole is drilled through the board, and the camera is fixed by inserting a one quarter inch, twenty thread bolt and screwing it into the tripod bushing. Prior to this procedure, a wing nut is screwed hard against the head of the bolt. After the bolt is screwed into the camera, it is fixed rigidly by tightening the wing nut against the under side of the board. A washer should be added to avoid tearing the wood. Once the camera has been lined up, two strips of wood are tacked to the baseboard, one on each side, placed hard against the sides of the camera. This arrangement will insure that it always may be bolted in the same position.

The mirror should be of good quality plate glass, and it is set at an angle of forty five degrees on wooden strips glued to the sides of the box. Cleats, screwed to each side of the box, hold it down against the strips, but final adjustment should be left until the job is completed, when it can be tested with the camera in position.

The most troublesome job is the window. It is essential that the glass should be removable, to provide access to the mirror so that it and the glass itself may be cleaned. The frame consists of two parts; one is screwed to the periscope box; the other is loose and is provided with clamps. The glass plate is gripped between the two frames, and a rubber insertion seals each side of the glass, to make the job watertight. Details are given in the construction diagrams on page 278.

The frames are cut from hard sheet brass, about one eighth inch thick. They are first cut to the outside sizes with a hacksaw, and the edges are cleaned with a file. The openings are then marked, and a series of three sixteenths inch holes is drilled at one quarter inch centers all around the inside limits. The tags of metal between the holes are next cut through with a chisel, so that the center drops out. The edges are then carefully filed to the marks, and the opening is completed. Holes are next drilled into the fixed frame, to take countersunk wood screws. In addition, countersunk holes must be drilled to take the studs. These are short lengths of three sixteenth inch screwed brass rod, shouldered down at one end to fit these holes and riveted over.

The clamps are made three quarter inches wide in the same material. They must be heated, to soften the brass, and they should be bent to shape. A hole is drilled in the center of each, to clear the brass stud, and they are tightened by three sixteenths inch wing nuts, preferably of brass. The rubber insertions are cut from a discarded automobile inner tube to the same size as that of the loose frame. A piece of plate glass is obtained for the window; and, as this will be handled frequently, the edges should be ground off smoothly.

Two quarter inch bolts with wing nuts are required at the bottom of the periscope, to fix a number of steel plates to act as sinkers. Holes are drilled a clearance size in the plates, to correspond to the bolt centers, and clamped in place by the wing nuts. The weight required in the sinkers will be a matter for experiment, but they should be so adjusted that the periscope floats upright with the water surface some six inches below the open end at the top of the box. It is necessary to keep the top end open for ventilation. Were the box closed, mist would condense on both window and mirror, giving a constant source of trouble. Two bow handles, fixed one to each side, complete the job. Now, after checking up on the angle of the mirror, the periscope is ready for use.

A further "gadget" which may be added is a remote trigger control from the camera, so fixed that the operator may release the starting button while he grasps the periscope in both hands. Suitable cable releases are available commercially, but it is not beyond the average movie maker's ability to contrive a trigger out of a few odd bits of wire and brass rod.

Having settled on the location for operations, the procedure is simple. The cameraman lies full length on the stream's bank, on the edge of the swimming pool or along the thwarts of a boat, whichever the case may be, and

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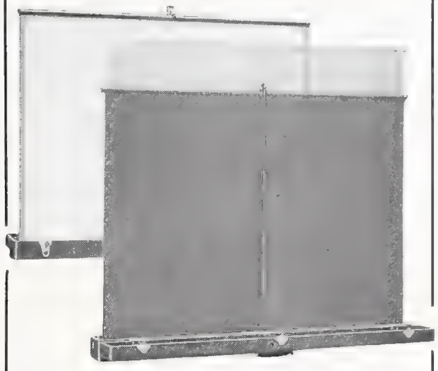

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gripping the periscope in both hands, he lowers it into the water. By placing his head close to the side of the camera, he can view the scene through the angle mirror without undue parallax. A black cloth, thrown over the operator's head will improve visibility by cutting out extraneous light. What the public thinks does not matter, and, if the movie maker is arrested as a suspect Fifth Columnist, it will be just too bad.

With regard to focusing, it is important to remember that the lens must be set to the distance from the periscope *plus* four feet. A glance at the drawings will show that the total distance from camera to object is measured by way of the mirror; hence, the necessity for adding four feet to the distance between camera and object direct.

At the first glance, it may occur to the reader that the camera is upside down. Assuming that the window is pointed away from the cameraman, this is, in a sense, true; but the arrangement is necessary in view of the inversion of the image by the angle mirror. In the same way, the photographic image will be reversed sidewise as is any object viewed in a mirror, but this fact will generally be of no great moment. One side of a fish is probably much the same as the other, but even a fish would appear to be a trifle strange if he is swimming upside down.

## The camera as detective

[Continued from page 284]

In a few hours, G. appeared on the scene, and behold, here was no halting blind man, but one in full possession of his sight, who walked around the yard rapidly and confidently and without using his hands to guide him. He watched somebody who was repairing an automobile windshield at the rear of the yard. He stopped to chat over the fence with a neighbor. He stopped to pet a puppy, looked around the yard and went into the house. A few minutes later, he came out, filled a water basin for the chickens and then began to hang clothes. He hung the clothes on the line with a dexterity that would do credit to the most visually adept male. And, all this time, a "G Man" and a camera were in a near by shed, missing nothing.

So, a third trial of the case of G. vs. the U. S. Government was held. The film was shown. The jury speedily returned a verdict for the government. What might have been a fraud was averted. The case was closed.

The credit for the speedy conclusion may well be given to the agent's pictures, for the one witness who could not give false evidence was the movie camera. Its testimony was clear, direct and to the point, and there was no questioning it.

All of which goes to prove that the little boxlike "gadget" with a piece of glass at one end and wheels that make it whirr inside when you press a button, has found a place for itself and has gone far beyond the hobby and entertainment purpose for which it was originally intended.

But let this not belittle its hobby value. The "G Man" and any serious amateur are brothers under the skin, for it can be well imagined that he was fully as thrilled when he saw the results of his pictures as is any proud father who has just recorded successfully on film the first upright step of his promising son and heir!

## The fighting earth

[Continued from page 281]

would show a dairy farmer's day from dawn to dark. It suggests an opening sequence like this:

Slow fade in.

1. *Long shot.* A dairy farm amid rolling hills. It is moonlight, and the farm buildings cast long, dark shadows. (A blue filter and underexposure make fine Kodachrome moonlight.)
2. *Medium shot.* The exterior of the farmhouse in moonlight. Every window is dark.
3. *Medium shot.* A middle aged farmer is in bed, asleep. Moonlight casts shadows of the window across his bed. The farmer tosses restlessly.
4. *Closeup.* The face of the sleeping man.
5. Dissolve to newspaper heading, *America Must Produce More Milk!*
6. Dissolve to a closeup of the face.
7. Dissolve to newspaper heading, *Britain Needs Cheese!*
8. Dissolve to a closeup of the face.
9. Dissolve to heading, *More Butter For Our Allies!*
10. Dissolve to a closeup of the face.
11. *Medium shot.* The farmer tosses in his sleep.
12. *Closeup.* An alarm clock, with the hands pointing to four o'clock.
13. *Closeup.* The bell of the alarm, as the hammer vibrates against it.
14. *Medium shot.* The farmer sits up, stretches and yawns.
15. *Closeup.* The farmer continues yawning.
16. *Closeup.* The farmer's hands strike a match and light the lamp on the table beside the bed.
17. *Closeup.* An exterior view of a window of the moonlit farmhouse, taken from a low angle. The dark window lights up.
18. *Long shot.* Cows on pasture in the moonlight.
19. *Closeup.* The door of the farmhouse seen by moonlight. The door opens, showing the lighted interior. The

farmer, carrying a lighted lantern, comes out, closes the door and walks away.

20. *Closeup.* The farmer's feet and legs, as he walks past the camera. They are brightly lighted by the lantern against a dark background. (A gasoline lantern will do the job.)

21. *Long shot.* The farmer walks up a lane. He carries the lighted lantern. The hills in the distance are outlined against night sky. Cows plod ahead of the farmer toward a barn with lighted windows.

From this point, I should show the operations in the barn—feeding the cows hay and grain, washing the cows' udders and milking. I know from long experience that it is difficult to get enough artificial light for proper exposure in large barns, so I should tell the story with closeups whenever possible—closeups of a cow's head as she munches hay, the milking machine cups pumping up and down, all the little interesting things that are connected with the morning job. I should close this first sequence as follows:

1. *Long shot.* The distant hills, seen through a barn window, sharply outlined against the light of coming dawn.

2. *Medium shot.* A man pours milk from a pail into the strainer on top of a milk can.

3. *Closeup.* The milk pouring from the pail. *Dissolve to:*

4. *Closeup.* Water pouring from a different type of pail.

5. *Medium shot.* The farmer's wife pours water from a pail into a coffee pot.

6. *Long shot.* The sun is rising behind the hills.

7. *Medium shot.* Exterior of the door of the milk house. The farmer comes out and stands still while he loads his pipe. He puts the pipe in his mouth, strikes a match and lights it.

8. *Closeup.* The pipe being lighted. The match blazes, and the shot closes with smoke blotting out the scene.

9. *Closeup.* A cloud of steam. "Pan" slowly until the scene reveals that the steam is coming from the spout of a coffee pot.

10. *Closeup.* The coffee pot on the stove.

11. "Pan" to a medium shot. A frying pan on the stove.

12. *Closeup.* Eggs frying in a pan. *Dissolve to:*

13. *Closeup.* The breakfast table with checkered cloth. Show empty coffee cup and plate with the remains of fried eggs.

14. *Closeup.* A clock with the hands pointing to seven o'clock.

The next sequences cannot be given in detail because the material will depend upon the time of year that the picture is taken. Whatever the season, my story would cover the work of but a single day. I should do everything possible to emphasize the long, toilsome day.

I should get this emphasis by cutting in closeups of such things as a horse's straining muscles as his shoulders push against the collar; a man's face as he dries perspiration on a shirt sleeve; feet trampling soft, plowed earth; a man's shirt stained with sweat.

Shots like these will suggest themselves at the time. When the day's work is finished, the last chore done and the sun has set, I might close the picture in this way:

1. *Long shot.* Cows on pasture in moonlight.

2. *Medium shot.* The house in moonlight. The windows of one room are lighted.

3. *Medium shot.* The room seen through a window. The farmer and his wife are seen seated on opposite sides of a table on which is a lighted lamp. He is reading a newspaper, she a letter.

4. *Medium shot.* The farmer and his wife reading.

5. *Close shot.* The farmer reading the paper; his shoeless feet rest upon another chair.

6. *Closeup.* The farmer's feet.

7. *Closeup.* His shoes on the floor.

8. *Medium shot.* The farmer reads; then his eyes close and his head nods. He awakes with a start, resumes reading and nods again.

9. *Closeup.* The face of the farmer while he is asleep.

10. *Closeup.* The farmer's hands as they let the paper fall to the floor.

11. *Medium shot.* The farmer's wife reads the letter.

12. *Close shot.* The scene is taken over the wife's shoulder. Part of her head shows, and in her hands the letter is seen.

13. *Closeup.* The letter, in which the last few lines are seen. They read:

> ". . . Our regiment hopes to move soon. Perhaps my next letter will come from across the water. But don't worry, Mom, they take good care of us and the food is swell!
>
> Your loving son,
> George."

14. *Closeup.* The wife's face. With a handkerchief she wipes her eyes, then turns her head toward her husband.

15. *Closeup.* The husband's face; he is asleep.

16. *Closeup.* The wife's face; she smiles and speaks.

Title. *"Henry! Wake up!"*

17. *Closeup.* The husband's face. His eyes open; he looks startled as he turns to look at his wife.

18. *Closeup.* The wife's face; she speaks.

Title. *"Don't you think you should do some kind of war work?"*

19. *Medium shot.* The farmer rises from his chair, stretches and yawns. He looks at his wife.

20. *Closeup.* His face as he speaks.

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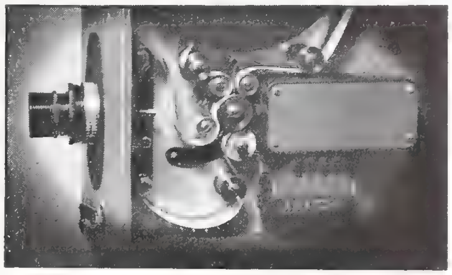

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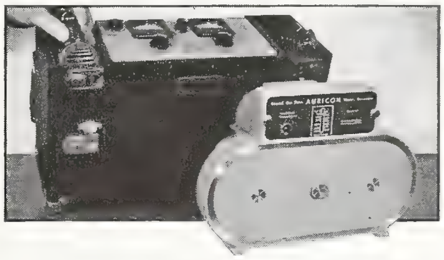

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Title. *"Yes, I should! I'll try to get a little time tomorrow."*

21. *Medium shot.* He leans down and picks up his shoes.

22. *Medium shot.* The shoes are in his hand as he walks to the door of the room. His wife watches him. When he has gone from sight, she rises and looks at the clock on the mantel.

23. *Closeup.* The clock. The hands point to 8:30.

24. *Medium shot.* The wife turns toward the lamp and raises her hand to extinguish the light.

25. *Closeup.* Her hand on the lamp wick screw.

26. *Closeup.* Her face. Take this shot from a low point, looking up at her face. The lamplight shining up on her face from below will bring out the wrinkles, making her look sad and old.

Slow fade out to the end.

This is the story that I see between the lines of the poem. The sequences are but the bare skeleton on which I hope to build a living, flesh and blood picture of one section of farm life.

I always write some kind of scenario before I start a picture. Sometimes I write it over many times. Usually, I know it by heart before I finish writing, so I leave it at home when I really start shooting. Consulting windblown papers between shots is a nuisance.

These little sections of scenario were written just to give a faint suggestion for a treatment, and anybody can do better if he tries. All I hope to do is to interest some movie makers in the idea of making a fine film about farmers—any kind of farmers—grain, fruit, dairy, vegetable or livestock; cotton, tobacco or hay. Each farm, farmer and farmhand is a "Defender of the Second Line."

Nobody can tell you which subject to select. That depends upon where you live and upon the type of farming nearest you. Neither can anybody tell you how to write your scenario nor how to film it. Just search until you find your subject; then go to work.

If you are at all country minded, and most Americans are, you will become inspired to make a really fine film.

## Practical films

[Continued from page 286]

### The How of a Spark Plug

The Aviation Mica Spark Plug is the subject of a recent film made for the B-G Corporation, of New York City, by the Bray Pictures Corporation. Covering construction, details of assembly and other problems of the spark plug, the three reel, 16mm. film, entitled *Spark Plugs in Aviation*, is in black and white with sound. Details regarding its free loan will be found in the *Free Film Reviews* in this number.

### Vigilantes of Our Shores

The activities of the Coast Guard and the life of a cadet during the four years at the Academy are the themes of *U. S. Coast Guard Academy*, recently produced for the Coast Guard by the Bray Pictures Corporation. Running 700 feet of 16mm. Kodachrome, the film has a sound accompaniment. Lloyd Durant and R. C. Greene were cameramen. The script was written by Albert R. Perkins, while John H. McIntire and Jack Rourke narrated. Details regarding its free loan will be found in *Free Film Reviews*, of this number of MOVIE MAKERS.

### Eight Serves Educator

The small but important daily doings of the little folk in a modern nursery school seem to be quite fittingly recorded in the reduced medium of 8mm. film, if one is to believe the altogether charming effect presented in *As A Twig Bends*, by Mrs. Mary Francis, ACL, of Oklahoma City, Okla. In 300 feet of Kodachrome, she has recorded faithfully, but imaginatively, the daily routine of the Young Ages School, a progressive kindergarten in the suburbs of her city. The film, which will be used for good will screenings before parents, is especially remarkable for the smoothness and completion of its interior sequencing.

### New Haven School Film

The New Haven Teachers League, in Connecticut, in collaboration with the New Haven High School Photoplay Club, has just produced a 400 foot sound film, *The Children*, designed to show the scope and flexibility of the school system of that city. Children whose bents do not lie in the academic line are sent to special handicraft and trade schools, to study subjects which have more appeal to them. Donald Eldredge wrote, directed and narrated the film, and Harry Alpert was head cameraman. David Pierson, Elaine Nadler and Adele Shonberg, of the Photoplay Club, also did camera work. The musical background was furnished by the New Haven High School orchestra, directed by Agnes Wakeman. The present plans call for a limited distribution of the film, accompanied by a speaker. Later on, *The Children* may be sent to other schools upon request.

## Filming the Pueblos

[Continued from page 287]

with wet clay. When this part is finished, the piece is set aside for several days to dry, and other pieces are molded in the meantime. The second step, polishing and decorating, comes when the pieces have dried thoroughly. The third step, firing, usually takes place once a week. You can arrange to shoot all three of these steps in one day, if you plan the action with your potter. First find out on what day she fires. Then arrange to work with a certain simple type of piece, which she usually sells. Perhaps the twin neck wedding vase will suit your fancy, or one of the simpler styles.

At any rate, have the woman fire that type on the day that you are there and also ask her to have a molded, but unpolished, piece of the same sort and size on hand. The firing will take place early in the morning; later you can get pictures of molding the same sort of jar and can conclude with the polishing and decorating of the piece which has been saved. I usually buy the piece that I have pictured, in addition to paying the potter for posing. It always interests my audience to see in the hand one of the beautifully made pieces of black or red pottery.

Every day, at about two o'clock in the afternoon, a bus load of tourists visits Santa Clara to buy pottery. Then the Indians will crowd around, completely encircling the bus, to sell their wares. This scene, complete with closeups of some of the tourists inspecting and buying pottery, furnishes a perfect and natural climax to your pottery sequence.

Then there are the little round humps, about three feet high, stuck up all over the villages. At first, they look like dog houses, for each has a little door right on the ground. Actually, they are Indian ovens, where the family baking is done. If your potter is not planning to bake soon, she probably knows somebody who is, and the sequence, from the time the fire is lighted until the Indian child gets a snack of the finished product, is a warranted attention holder.

While you are in the village, you will find interesting things going on all around you. Somebody is hauling wood, pitching hay, repairing a house or sweeping with a brush broom that is especially designed for the dirt and adobe floors. Scenes of this type, combined with the exterior views of the Pueblo houses, with their picturesque vigas sticking from the walls, will give your film a flavor that no other reel will have. Don't forget the children and their play, for they will add that touch of human interest which every good film needs.

As you drive along the highway and see the barren, semi arid land of the Southwest, it is hard to believe that the Indians make their living from farming. The land seems to be too dry and poor.

Irrigation is the secret—the application of water to the surface of the land, to take the place of the absent rain.

Perhaps the husband of the potter will let you take some pictures in his field for a small fee, and, with little trouble on your part, you can make a mighty interesting picture of him cultivating and irrigating. You will find storage dams, canals and irrigation structures of all sorts alongside the road leading into most Pueblos. You can film them easily and thus get scenes to lead to the climax of your farmer cultivating and irrigating.

When you visit the Cliff Ruins, you will find the perfect introduction to your little story of the Pueblo people, for these caves and ceremonial kivas (places of worship) were the home of the forefathers of these very Indians, as much as a thousand years ago.

Don't try to get unauthorized shots. If the village requires that you register and pay a fee, you will surely invite trouble if you try to avoid doing so. Likewise, it is useless to appeal to the Indians for free pictures to be used for visual education, or for their advantage in advertising their village and their pottery. So many "rackets" have been worked on these Indians by unscrupulous people, in the past, that they are pretty deaf to such appeals.

You will have to pay your Indian actors a little bit, for their trouble and for the privilege of picturing them, but your film will be well worth it. Go out of your way to be courteous, patient and kind and keep your temper if some little things happen to go wrong.

Remember—your Indian actors will be at their best when you put them at ease. The whole secret is to be friendly and to picture them doing the things which they do in their daily life. If you follow this procedure, you will make a picture such as not one movie maker in a hundred makes in that most interesting hundred mile square around Santa Fe. And you will have made more than a picture, too. You will have made friends.

**SERIAL NUMBERS**

**It is the wise movie maker who copies in a notebook the serial number of his camera and of his other photographic equipment. If the equipment should ever be lost or stolen, the serial number will be found to be an indispensable aid in recovering it.**

## The clinic

[Continued from page 291]

ters of the title. In work with Kodachrome, it is often desirable to use fine fabrics as the background for title letters, and, in this case, to use gravity is certainly better than to pin the material in place. Animation, by means of flat, jointed paper figures, is very easy if one is working on a horizontal surface, since the figures lie where they are placed and do not have to be stuck and unstuck for each change of position.

"Many trick effects are also achieved by enlisting the aid of gravity. For example, paper snow or colored confetti can be allowed to fall upon a horizontal

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title until it is obscured. Recently, a title introducing a girl telling another girl's fortune was made as follows. The fortune teller's brightly colored shawl was laid on the floor. Upon this was placed an album of rich brown leather. Letters were laid on the album, to spell out *What Say The Cards?*, and a playing card was laid face up in each of the upper corners of the album. The 16mm. camera was pointed downward from a tripod and, as the camera ran (with the title upside down), two assistants tossed handfuls of cards so that they fluttered down upon the title. After processing, the title footage was cut out, turned end for end and spliced back into the film again. When the shot is projected, the effect is that the cards flutter upward, to uncover the title wording. White title letters can be laid on the bottom of a cake pan or tray, which can be gradually filled with milk. The milk can blot out the white letters or, if you film with reverse motion, the letters can be made to appear above the surface of the milk. It must always be remembered that the lettering must be placed upside down in relation to the camera when you are going to film with reverse motion. Another effect, very beautiful in Kodachrome, is obtained by placing white letters in a pan of any desired color, full of clear water, and by dropping colored chemicals or paints into the water as the camera runs.

"You need not use a tripod for downward shots on titles, as most titlers can be mounted upright on a support."

## News of the industry

[Continued from page 293]

engaged in important photographic work. Some of these N.Y.I. graduates have been promoted to photographic units with preferred rating and extra pay. The Institute has prepared a booklet describing the opportunities for the skilled photographer in Service and civilian life, which may be secured free by writing directly to it.

**Auricon** The E. M. Berndt Corporation, 5515 Sunset Avenue, Hollywood, Calif., announces the signing of a licensed agreement for the manufacture of Auricon 16mm. Talking Picture cameras and recording equipment under patents and inventions of the Radio Corporation of America (RCA), General Electric (GE) and Westinghouse. The Patent License Agreement, it is said, covers all equipment bearing the name Auricon, even though it was purchased before the new agreement was drawn up.

**Skibo Productions** The Skibo Productions, Inc., now at 130 West 46th Street, New York City, has taken over the Interna-

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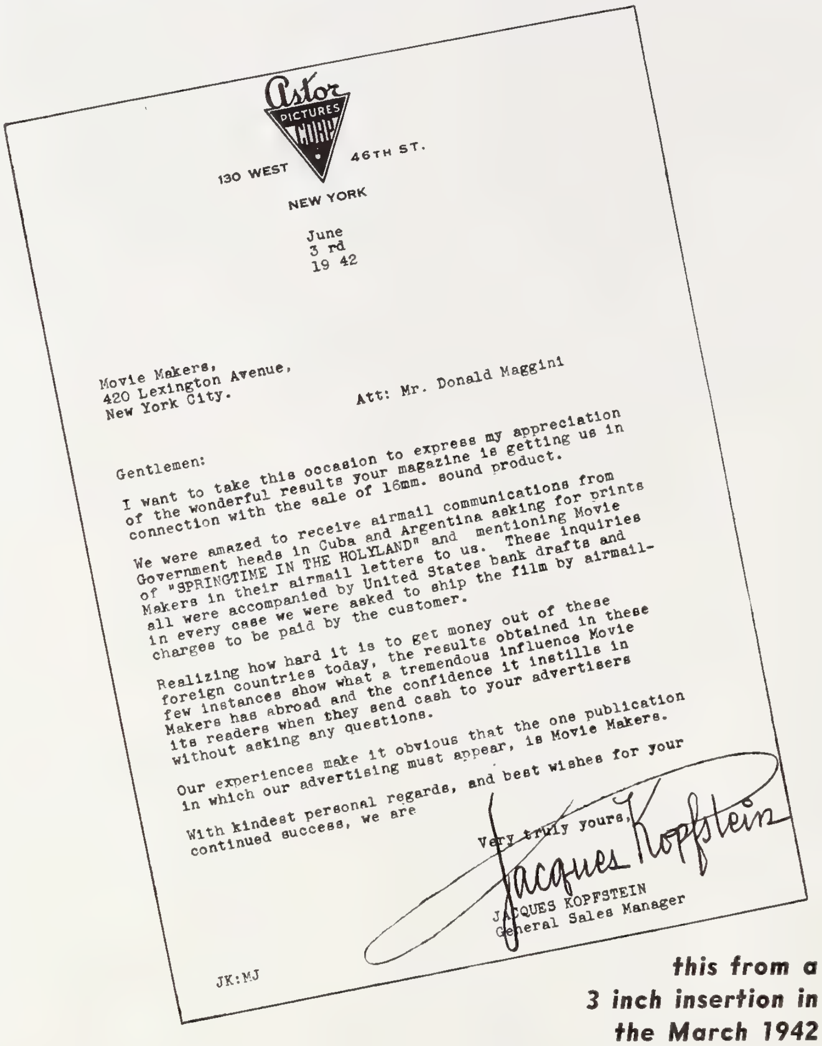

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Movie Makers,
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Att: Mr. Donald Maggini

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With kindest personal regards, and best wishes for your continued success, we are

Very truly yours,

Jacques Kopfstein

JACQUES KOPFSTEIN
General Sales Manager

JK:MJ

***this from a 3 inch insertion in the March 1942 MOVIE MAKERS***

MOVIE MAKERS has always been influential in directing the interest of the foreign market to American films, cameras, equipment and supplies. With war conditions disturbing business relationships between so many countries, it is gratifying to note the current results MOVIE MAKERS is getting abroad for its advertisers.

The prestige of the Amateur Cinema League carries as much weight in South and Central America as it does in the United States and its Possessions. This prestige plays a big part in the confidence MOVIE MAKERS readers have in the products advertised in its pages.

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tional 16mm. Corporation and that firm's collection of Lyman Howe short subjects. Other films being distributed by Skibo include two productions that have received high awards from the Academy of Motion Picture Arts and Sciences, *The Private Life of the Gannets*, by Julian Huxley, and *City of Wax*, by Stacy and Horace Woodward. A fine group of instructive one reel sport films and an extensive group of comedy and musical shorts round out the list. A free catalog is available on request to the company.

**Film strips** The Society for Visual Education, Inc., 100 East Ohio Street, Chicago, is distributor for *Your Life Work*, vocational guidance film strips and manuals prepared by Walter J. Greenleaf and Franklin R. Zeran.

These film strips feature different jobs that are open to young people, and the manuals describe the jobs that are presented. Each picture was selected to depict a worker performing a typical task in his field. The twenty films in the group are divided into two series of ten, *The Job Classification Series* and *Vocational Subject Series*. Details and prices are available in folder form from the Society.

**Flash bulbs and Kodacolor** So many inquiries have been received by the Wabash Photolamp Corporation, 335 Carroll Street, Brooklyn, N. Y., on the use of Kodacolor with artificial lighting that its photo technical division has published a bulletin covering the subject. It is Bulletin No. 301 and it may be had free by writing directly to the company. It lists data and exposure tables.

## FACL, 1942

[Continued from page 283]

of the ruins of Chichen-Itza and other centers of Mayan culture; a director of the Amateur Cinema League since 1930, he has been an active movie maker since the introduction of sixteen millimeter film; in the early days of the art, he designed his own camera, which was especially made for him; his special filming field has always been his beloved researches in Mayan archaeology, and he has the largest collection in existence of movies and photographs devoted to that subject; an artist, he has amplified his filming work with sketches and drawings; he has experimented in various color processes and has achieved amazing feats in filming archaeological subjects under very difficult conditions, he has written books that have been made into movies and also a number of scientific and popular works about the ancient Mayans.

Movie making skill is not the only accomplishment of the Fellows of the Amateur Cinema League. Many of them have attained eminence in the arts and sciences; others are authors of note. The five new Fellows elected this year have made their mark in a wide variety of fields.

Mr. Gunnell is a native New Yorker. Born in Staten Island, he was educated in New York City, having taken his degree of B.S. at New York University and his M.A. at Columbia Teachers College. Interested in mathematics, he was for several years a statistician for the old *New York Herald*. Then he turned to general reporting, but he finally decided to make a career of teaching. He now teaches mathematics in the junior high schools of New York City.

Mr. Gunnell's hobby is not divorced from his work, for he is a member of the executive committee of the Metropolitan Branch of the Department of Visual Instruction of the National Education Association. He has made numerous school films, among them *The School Museum* and *The Voorlezer's House*, a color movie that presents school life of a century ago. The latter is an amazing reconstruction of a period, faithful in costume and sets and made entertaining and realistic by Mr. Gunnell's production skill.

Lecturing with both color slides and movies, Mr. Gunnell has presented programs to numerous church, scientific and educational associations. He has been a generous donor of his time and skill wherever movie groups and educational interests have called upon them.

Mr. Gunnell, twice president of the Metropolitan Motion Picture Club, has been a member of its board of directors for a number of years, and he now edits the club publication, *Closeups*. He joined the Staten Island Cinema Club one month after its organization and has helped to guide its destinies for seven years, having held every office in that organization, from secretary to president.

Mr. Gunnell is not a "stay at home" New Yorker, and few movie makers have explored this continent as well as he has. His filming expeditions in the West, in New England, in Mexico and in Canada have won him three first awards in the annual Metropolitan Motion Picture Club contests, as well as six places in Movie Makers selections of the Ten Best of each year. In 1935, *Adirondack Adventure* placed in the Ten Best; *Bryce Canyon Wonderland*, *Shadow's Bones* and *Sahuaro Land* were awarded Honorable Mention in the selections for the years 1936, 1938 and 1940, respectively. In 1941, *Down Mexico Way* placed in the Ten Best and *Western Wild Life* was awarded Honorable Mention.

Mr. Heffernan was born in Bayonne, N. J.; he says that, from the age of

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thirteen, when he was given his first camera, he has lived in a world of camera angles, developing agents, filter factors and diaphragm values. To get a good picture by "stills" or movies or by the graphic arts was his earliest ambition, an ambition that he has fulfilled many times in all departments.

A study of the graphic arts took him into printing, where he stayed until World War I. Then he resigned to enlist in the Army or the Navy; but, when he was refused by both, he decided to make himself a first class machinist. So he operated lathes, planers and shapers in defense plants for the duration. After the war, he started in the shipping business and, at the age of twenty two, he started his own forwarding firm with his present partner, Frederick C. Bryant.

Since then, Mr. Heffernan has divided his time between forwarding and shipping and "stills" and movies. He has made numerous movie making trips throughout the United States, Canada, Mexico and Europe. On his last filming trip to Europe, he found himself in Germany, shortly after Hitler invaded Austria. At Baden Baden, Mr. and Mrs. Heffernan were arrested because he had taken movie shots of the Black Forest and because he had an automobile with a French license plate. When asked how he felt about the incident, Mr. Heffernan invariably replies, "Well, it was a nice jail!"

But Mr. Heffernan got back home with his movies and still pictures and since then he has had some satisfaction from his taste of Nazi persecution.

In 1933, Mr. Heffernan visited Hollywood for what he thought would be a fortnight's holiday, but a studio saw his work, and he was engaged as still photographer for three productions, *I'm No Angel*, *Too Much Money* and *Blood Money;* so, he stayed in Hollywood for six months. This was Mr. Heffernan's only contact with professional photography. But he says that the experience of working under pressure in the studio was invaluable to him later on, especially in making such pictures as *The Volunteer Nurses' Aide*, where seconds counted and organization of the job was of paramount importance.

Mr. Heffernan's interest in tennis, boating and other outdoor sports and hobbies reflects in his pictures, such as *Lake Mohawk*, *Preferred*, while his flair for the dramatic sequence has made his travel films into something approaching a new picture form. This technique is well illustrated in *Hail, British Columbia!*, winner of the Hiram Percy Maxim Award for 1941.

Numerous articles for MOVIE MAKERS have been written and illustrated by Mr. Heffernan. His still photographic work has appeared many times in newspapers and general magazines.

Mr. Jones was born and educated in

Buffalo, N. Y., as were his ancestors for four generations before him. The Jones family reached Buffalo by ox cart before the town was burned to the ground during the Revolutionary period.

It was in high school that Mr. Jones first became interested in photography of any sort, and it was in 1927 that he first decided to try his luck at movie making. The occasion was the Annual Harbor trip of the high school. To record the outing, he borrowed a cine camera, and the results were so good that he repeated the process, using all his high school spending money for film. It was not until the spring of 1929 that he owned his first movie camera, but he had made such effective use of the borrowed cameras that, when, in the same year, he got his first projector, he had already accumulated a nice little library of some 5000 feet of 16mm. film.

Then, launched as a movie maker in earnest, Mr. Jones started filming camps and scenery in Canada. Canada and the north woods furnished the subject matter for his first honors, achieved by *Canadian Capers*, which placed in the 1932 selection of the Ten Best. It and its successor, *Under the Maple Leaf*, contained the best sequences of diving and water sports that were made by an amateur movie maker up to that time.

But it was with an even earlier picture, *Toronto and the North*, that Mr. Jones began the course of experiments with recorded disc music as movie accompaniments that led to the famous double turntable idea. For *Toronto and the North*, he used spring motored phonographs, but to these he added electric pickups in 1929. By the time of the release of *Canadian Capers* early in 1932, Mr. Jones had built a dual turntable outfit and had developed a technique of working out musical accompaniments and sound effects, plus a skill in manipulating the records, that electrified the staff of the Amateur Cinema League.

In that year, *Canadian Capers* was presented in full dress with musical accompaniment and sound effects to a meeting of the Society of Motion Picture Engineers in New York City. It is safe to say that never did an amateur presentation more thoroughly impress a group of professional cinema technicians. For not only was *Canadian Capers* a beautiful film, but its musical accompaniment, excerpted from records by the cue sheet method now so well known, was so smooth that the professionals thought that they were listening to a sound film recording on 16mm.

*Canadian Capers* was followed by *Under the Maple Leaf*, another opus of Canada, and this in turn was followed by *Western Holiday*, which, in 1937, won the first Hiram Percy Maxim Memorial Award.

Thoroughly familiar with Canada and winner of national fame as a movie maker, Mr. Jones was offered a post with the Canadian National Railways as cinematographer and publicist. He accepted it, and in the past five years he has probably traveled and filmed as much as any other movie maker in the field.

Mrs. Lee, daughter of Hiram Percy and Josephine Hamilton Maxim, was born in Hartford, Conn., where her father, the Founder of the Amateur Cinema League, was president of the Maxim Silencer Company. She was educated at Hartford Grammar School, Oxford School for Girls and the Masters School, Dobbs Ferry, N. Y. In 1926, she was married to John Glessner Lee, of Chicago and Littleton, N. H. Mr. Lee, an aeronautical engineer, graduate of Massachusetts Institute of Technology, is now assistant director of research at United Aircraft Corporation.

Mr. and Mrs. Lee live in Farmington, Conn. They have four children and into their home they have taken two English children, whose parents live in Oxford, England, as well as a distinguished German pianist and her son, both refugees from Hitler's regime.

Mrs. Lee is president of the Connecticut League of Women Voters; a founder of the Junior School, Inc.; a member of the Connecticut Public Library Committee (which is part of the State's Board of Education); a member of the State Committee to Study Youth Personnel Needs. She is a member of the board of directors of Union Settlement. Town and Country Club and of the Garden Club of Hartford.

Mrs. Lee says that the only movies that she makes of any consequence are family records. Her home, the children, puppies and kittens are the material for her camera. However, in addition, she had made two movies of life in America which have been sent on successive years to England.

Mrs. Lee conceived the idea of the Hiram Percy Maxim Award in memory of her father, the League's Founder. She is the donor of this annual award, for the best of the Ten Best, which has come to be the highest distinction that can be won by an amateur movie maker. The annual announcement of the award, now an event from coast to coast, is the greatest single impetus to filming as a fine art.

Mr. Willard, who was born in a small Minnesota town, started business as an engraver in the days when engraving was not a photo mechanical process, but the product of the engraver's work on a wooden block. He studied art with his uncle, Archibald M. Willard, the painter of the famous *Spirit of '76*, but he spent his stolen hours tinkering with electrical apparatus.

Later, Mr. Willard invented the storage battery, which now bears his name, and, in the course of the early development of the movie camera, he contrib-

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uted several ideas to it.

But it is not in connection with engraving or storage batteries that anybody conversant with movies and photography will associate Mr. Willard's name. It is the field of Mayan archaeology that has been the subject for most of his still photographic and movie work.

Years ago, Mr. Willard became fascinated with the mysterious Mayan race and its architecture. He was present when the Sacred Well of Chichen-Itza was uncovered and excavated. He then had a hand in one of the most romantic archaeological discoveries of modern times—a discovery associated with buried treasure, for most of the Mayan vessels and artifacts unearthed were made of gold.

Since his first initiation into the mysteries of the ancient Mayans, Mr. Willard has made almost an annual trip to Yucatan. In the course of his work, he has compiled what must be the most complete photographic records of the monuments and buildings of the Mayans that are extant. He built his own studio in Chichen-Itza and, from this base, he set out on archaeological and photographic excursions into the jungles of Yucatan.

Mr. Willard is author of *The Bride of the Rain God, Kukul-Can, the Bearded Conqueror* and numerous books.

## Amateur clubs

[Continued from page 285]

### Oklahoma studies

*Common Mistakes and Their Correction* and *Exposure and Exposure Meters,* one reel cine teaching films from the Harmon Foundation, in New York City, have been seen by members of the Movie Makers Club of Oklahoma City, ACL, at recent meetings. Also on the club's screen have been *Movie Bugs* and *Sahuaro Land,* from the League's Club Library; *All American Way,* a sports picture from the University of Oklahoma; *Flower Garden,* by F. L. Glasgow; *As The Twig Is Bent,* by Mary Francis, ACL.

### Awards in Wenatchee

Fifty four members and fifty four guests of the Wenatchee Cine Club, in Washington, gathered recently at the city's Cascadian Hotel, for the group's Second Annual Banquet and screening of club contest winners. These were, in order, *Barnyard Babies,* by Arnold Nelson, and *The Way to a Man's Heart,* by Woody Johnson. Honorable Mention awards were made by the judges to George Raichle, for *Christmas at the Raichles;* Marion Brisbine, for *Home Sweet Home;* Mrs. Greer Hutchinson, for *Flowers.* Guest films seen on the dinner program included *Angels Are Made of Wood,* by Herman Bartel, ACL; *Ten Pretty Girls,* by Ancor Jensen, of the Seattle 8mm. Club, and unidentified pictures from the Walla Walla Cinema Club and the Yakima Amateur Movie Club. A patriotic theme was carried out at the dinner meeting, with flag shaped programs and special honors paid to the club's members in the armed services.

### New in Newark

Drawing its members from the more than 12,000 membership of the Prudential Insurance Company Athletic Association, the Prudential Motion Picture Club recently has completed organization in the Newark (N. J.) home office. William W. Murphy is first chairman, assisted by Clifford Pareis, vicechairman in charge of programs; John W. Rittershofer, vicechairman in charge of membership; Theodore A. Eyrich, vicechairman in charge of publicity, and Samuel Turner, secretary. A complete demonstration of interior lighting setups was staged at a late meeting, recorded by the members on film for future study.

### St. Louis sees

A way of traveling without gasoline or tires has been discovered by members of the Amateur Motion Picture Club of St. Louis, ACL, in recent programs of travel films to the far corners of the country. *This Amazing America,* a 16mm. sound film sponsored by the Greyhound Lines, led off the motorcade, followed by *Mexico,* by Howard Parsons; *It's West Again,* by Werner Henze; *Bird Dogs at School,* by William Brew; *Up The Rio Waunk,* by Denver Wright; *Sternwheeler Odyssey,* by Sidney Moritz, ACL, of New York City; *Our Trip Through the West,* by V. L. Rasmussen; *Cities of the Deep South,* by Paul Scholz; *Western Scenes,* by Ted Hemm.

### Parkchester premiere

*Well, I'll Be . . . !,* first production of the Parkchester Cine Club, in New York City, received its premier screening recently before a capacity audience gathered at Chester House in the residential development. Presented with this featured comedy were personally made pictures by George Kirstein and M. Weledniger and the personal appearances of the film's leading players — Jane Fones, Jack Fones and Sylvia Wells. A substantial part of the proceeds of the screening was donated by the club to war work in the Parkchester community.

### Mt. Vernon movie

More than a thousand residents of Mount Vernon, N. Y., comprised the audience for eight screenings of *Historic Mount Vernon,* an educational film of that Westchester County community, produced by the Mount Vernon Movie Makers. The film was screened by the club in the Common Council Chambers of the City Hall, as a part of the ceremonies marking the fiftieth anniversary of the city's incorporation.

### 8 - 16's serve

Members of the 8-16 Movie Club of Philadelphia have been serving their community recently in both film making and film screening. At a late meeting in the general auditorium of Funfield Recreational Center, the group presented a comprehensive program of civilian defense 16mm. sound films to an invited audience of air wardens and the general public, while more recently a production unit of the club has been busy on interior scenes of the group's current film of the community activities at Funfield.

### Look and listen

A series of varied programs of talks and film screenings have been presented recently by the Amateur Movie Society of Milwaukee. Harris B. Tuttle, ACL, color expert of the Eastman Kodak Company, led off the speakers, with a discussion of *Fine Points of Color Photography,* which featured the new Kodacolor roll film process. He spoke at a joint meeting of the city's still camera and cine clubs, held in the Marquette School of Medicine Building. Among the films seen by AMS members have been *Fireside Reveries,* a publicity picture for the local Y.M.C.A., produced by Kay Liebert and titled by Mrs. Erma Niedermeyer, ACL; *Filming Insect Life,* by Al Wudtke; *Driftwood* and *Ten Pretty Girls,* by A. O. Jensen, on loan from the Seattle 8mm. Club.

### Albany entertains

Guest speakers and films from two upstate cities have been featured on recent programs of the Amateur Movie Society of Albany, in New York's capital. First of these was a delegation from the neighboring Movie Group of the Schenectady Photographic Society, ACL, which presented *Cavalcade of America,* 1600 feet of 16mm. Kodachrome with music and narrative on disc, by Harley H. Bixler, ACL, and *For Safety's Sake,* the city traffic film recently completed by the Schenectady unit. Harris B. Tuttle, ACL, from the Rochester headquarters of the Eastman Kodak Company, followed at a later joint meeting, held with members of the Albany Camera Club in the Institute of History and Art.

### Queens elects

New officers for the Queens Cine Club, in Long Island, N. Y., have been elected and announced as follows: Murray Tucker, ACL, president; G. Barrie, vicepresident; Robert C. Podewils, secretary and treasurer.

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**25c** **AUGUST, 1942**

# *How Good are your Movies?*

## *You might win—*

## The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1942

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1942 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Non Theatrical Films of 1942 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the General Class of the Ten Best.

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HIRAM PERCY MAXIM MEMORIAL

### Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1942 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate at left must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1942, before five o'clock.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Because of war conditions, entries cannot be received this year from movie makers outside the United States or its possessions.

8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1942 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

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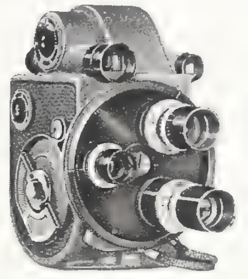

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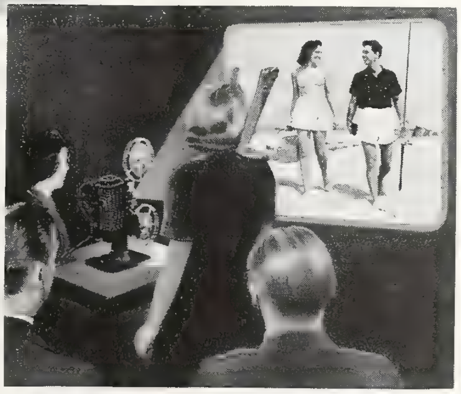

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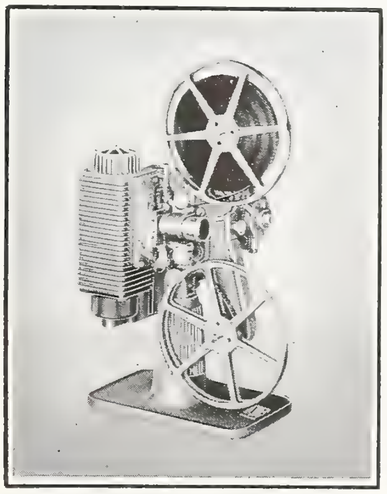

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# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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# Closeups—What filmers are doing

There are three stars now in the League's service flag, with the induction early last month of James N. Young, jr., into the United States Army. Mr. Young had served since last March as assistant in the Continuity Department of the ACL and as editor of the Practical Films department of Movie Makers. News of other ACL alumni in the armed forces finds Laurence S. Critchell, jr., ACL, proudly sporting the three stripes of a Sergeant Technician in the anti aircraft service, while Bill Fluhr—who started off very pre Pearl Harbor as a private in the New York National Guard—is now transferred for training as a cadet pilot in the Army Air Corps. Benjamin F. Farber, jr., ACL, whom we still like to think of as an ACL staff graduate, is rounding out his course of training at the Naval Air Station, in Jacksonville, Fla.

There are, needless to say, countless members of the League serving our country's armed forces in various ways and in various parts of the world. We are not going to tie up names and places, but only a casual scanning of the League's mail bag the other day revealed letters from the East Coast, the West Coast, Texas and the interior, Alaska and the Canal Zone. Chester Glassley, 1940 Maxim Award winner, is in the Navy as a Third Class Yeoman; Chester Heffner, ACL, an ex school teacher who produced a 1600 foot, 8mm. epic of his native State, called *Beautiful Ohio in the Making*, is in the Signal Corps, while Cecil Figueroa, ACL, vicepresident of the Schenectady Photographic Society and of the Schenectady Winter Sports Club, has joined the Army ski forces.

Among other League correspondents whose mail bears the telltale "Free" in the upper right corner are Commander H. T. Kays, Captain J. H. Phipps, ACL, Technical Sergeant R. L. Lamar, ACL, and Sergeant R. H. Gardner, ACL. Dudley E. Porter, ACL, of Los Angeles, although not yet in uniform, is a student in the first photographic training class set up for the Signal Corps Reserve by technicians of the Academy of Motion Picture Arts and Sciences.

*Down Mexico Way*, latest in a long line of Ten Best award winners for Frank E. Gunnell, FACL, was presented by Mr. Gunnell recently at a screening of distinguished "documentary" films before members of The Foreign Press Association, gathered at the Lotos Club, in New York City. Bernard Musnik, ACL, international short wave correspondent on WLWO and secretary of the association, arranged the program. Among the other films seen were *Tanks* and *Lake Carrier*, latest 16mm. sound releases from the U. S. Office for Emergency Management, and *Ordinary People* and *Merchant Seamen*, from the British Library of Information. Mr. Gunnell's picture, the only one in color, was presented with music.

The romantic goings on about "Men from Mars" and the "Electron Telescope," which Charles H. Coles, ACL, describes in this number, may seem a bit on the side of fancy—but they are based on sound scientific fact. Now Chief of the Photographic Division of the American Museum of Natural History, Mr. Coles has been training a movie camera on the stars and other natural phenomena from just about the time he could see into the view finder. Perhaps his most difficult assignment was as chief cinematographer for the Hayden Planetarium Peruvian Eclipse Expedition, in June, 1937, when he was in direct operating charge of five cine cameras at the same time. He found time on the same trip to shoot all the newsreel coverage on the expedition used by Fox Movietone, footage which he rushed back to New York screens by Clipper plane.

A number of small items have been piling up lately, so that, with your kind permission, we are going to group them herewith. The Wilmington Society of Fine Arts is interested in the possibilities of putting on one evening a month of good amateur travel stuff. If you would like such a distinguished audience, get in touch with Helen L. Taylor, in care of the Society, Park Drive at Woodlawn Avenue, Wilmington, Del.

Hugh Metcalf, ACL, secretary of the Sooner Movie Makers, in Norman, Okla., is in the swap market for 8mm. color footage, with specific needs in Santa Fe and Taos, N. M., and in Durango, Grand Lake and Estes Park, Colo. Drop him a line directly to Norman, Okla., if you are interested in making a deal.

Last, but not least in importance, is the sad loss sustained by Frederick D. Lascoff, of New York City, who had some 2000 feet of 16mm. monochrome pictures stolen from his apothecary shop. Subject matter was general travel scenes in England, France, Czechoslovakia, Austria, Switzerland and Germany. If anybody offers you any strange film like this, better write to Mr. Lascoff, at 1209 Lexington Avenue, in Manhattan.

REMEMBER CLOSEUPS

**Many travel films consist largely of long shots, although closeups are usually the scenes that give an audience real views of interesting subjects. Remember to take plenty of closeups.**

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### LATEST RELEASES

**America Can Give It,** 1600 feet, 16mm. and 35mm. sound on film, black and white; produced by General Motors.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

*America Can Give It* is a broad and inclusive film of the things that America is fighting for and of the tools with which she can carry on the battle. Contrasting the American way of life with that prevailing in many other parts of the world, the film vividly dramatizes some of our more intangible rights. Featured are commentaries by Walter Huston, actor, Quentin Reynolds, roving correspondent, and Lowell Thomas, radio and newsreel commentator.

**Caravan,** 1000 feet, 16mm. sound on film, Kodachrome; produced by General Motors.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

*Caravan* is a screening of General Motors Parade of Progress, a caravan of trucks which toured North America, demonstrating the latest technical developments which have resulted from General Motors research. Outstanding are aviation demonstrations, architectural exhibits, a developmental history of power and various mysterious operations which can be performed with modern kitchen apparatus.

### RECENT RELEASES

**Women in Defense,** 400 feet, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

OFFERED TO: groups.

AVAILABLE FROM: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C. Also from Y.M.C.A. Motion Picture Bureaus at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Street, Dallas, Texas; 19 South La Salle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Women in Defense* shows the rôle of women in a modern war. They may conserve silk, feed families more cheaply but with more nourishing foods, learn first aid and make bandages for the Red Cross. They also may work in industry and in the laboratory.

EDUCATOR'S COMMENT: This film is excellent for large group meetings, such as high school assemblies or adult classes and club meetings.—*E.D.C.*

**Beating Time,** 400 feet, 16mm. sound on film, black and white; produced by General Electric Company.

OFFERED TO: groups.

AVAILABLE FROM: Visual Instruction Section, General Electric Company, Schenectady, N. Y.

*Beating Time* is the story of a large company that puts on the extra pressure necessitated by the war. Showing men working twenty four hours a day, with shifts following one another without the lapse of a moment, the film stresses symbolical action—the never ending whirr of wheels, the hissing of lathes and the crash of hammers.

**Aluminum,** 1 reel, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

OFFERED TO: groups.

AVAILABLE FROM: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C., and from the Motion Picture Bureaus of the Y.M.C.A., at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Aluminum* is primarily the story of aluminum, from importation as raw chunks of bauxite to the time that it is finally an integral part of a fighting airplane. At the same time, however, the film stresses the basic importance of aluminum as demonstrated in the fateful case histories of many of the countries that have fallen before Hitler, countries that thought of building up their supplies of aluminum only when the tread of conquest had already begun.

EDUCATOR'S COMMENT: This is a good film for any group studying national defense.—*E.D.C.*

**Men and Ships,** 700 feet, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

OFFERED TO: groups.

AVAILABLE FROM: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C., and from the Motion Picture Bureaus of the Y.M.C.A., at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Men and Ships* depicts the training of merchant marine sailors and officers. The use of lifeboats, rescue work, gun firing, signal sending, splicing ropes and the operation of engines are all covered in detail. The score is by musicians from the New York Philharmonic.

EDUCATOR'S COMMENT: This is an excellent guidance film, to help boys to choose whether or not they want a career in the merchant marine.—*E.D.C.*

**Sulphur,** 800 feet, 16mm. sound on film or silent, black and white; produced by the Texas Gulf Sulphur Company.

OFFERED TO: groups.

AVAILABLE FROM: Louis F. Perry, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pa.

*Sulphur* tells the story of the production of sulphur by drilling into deposits far underground. Opening with animated cartoons which locate these deposits, the film shows how the sulphur is forced to the surface by superheated water and compressed air. Other sequences show the drying and transportation of sulphur to the various industries in which it is indispensable.

EDUCATOR'S COMMENT: This film would be excellent for geography, social studies and science classes, from Grade 6 through college.—*E.D.C.*

**Homes for Defense,** 400 feet, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

OFFERED TO: groups.

AVAILABLE FROM: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C., and from the Motion Picture Bureaus of the Y.M.C.A., at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Homes for Defense* points out the vast problem of housing the armies of defense workers who have suddenly been transposed from one section of the country to another. Housing projects from all geographic sections of the country are shown, emphasizing the fact that the problem is nationwide and not merely sectional in its implications.

# THERE'S WORK TO BE DONE

THIS war is not, for movie makers in private life, a "phony" war. But it is, admittedly, for them a non military war. The armed services of the United States have not asked personal filmers to make training films or battle records, nor does it appear that they will request this kind of service. Therefore, there seems to be little probability that patriotic movie amateurs will come in much direct contact with our fighting men, at home or abroad, so far as their movie activities are concerned. Whatever they do for the war will be done as civilians, working in civilian enterprises.

Because they are not likely to be involved in military or naval filming, personal movie makers need not, and should not, conclude that their talents are not needed in the country's war effort. There are jobs to be done, and a call has come for movie amateurs to do them. These jobs have been specifically outlined in previous numbers of MOVIE MAKERS. Films and photographs made outside the United States should be registered with the Amateur Cinema League, which will send a questionnaire for this purpose to anybody who has them. Sound projectionists are asked to volunteer with the Amateur Cinema League for duty with local Civilian Defense Offices. There are also the more absorbing production tasks. The Office of Civilian Defense asks movie makers to work out with local Civilian Defense authorities the films that are needed in the communities of the country. The American Red Cross asks personal filmers to offer their aid to local Red Cross chapters.

Here are jobs for patriotic movie makers. They are civilian jobs and local jobs, jobs that citizens in their own communities can undertake. They do not call for uniforms or arms. They are not military. But they are necessary. They are not mere tasks to keep people busy and to "kid" them into feeling that they are a part of the war effort. They are assignments that somebody must undertake—dull, perhaps, in comparison with uniformed duty in the Army, Navy or Marine Corps. But they are not in the least dull from the movie point of view. To make the kind of films that they have been asked to make will call from filmers their finest ability. There is a definite challenge to every cameraman in making a movie presentation of the war work of his community.

War has a fashion of hopping boundaries. Civilian Defense work and Red Cross work in the secure cities of the United States seem to many of us to be something more picturesque than essential, something of less immediate interest than gasoline rationing or increased sugar quotas. But let the war actually cross our borders, and we shall all be blaming "somebody" for having failed to train us in how we should defend ourselves and how we should meet tragedy. That "somebody" may well, in such a dark hour, be the very personal filmers who did not make civilian defense or Red Cross films. Summer is here. Filming time is passing. Let us get busy!

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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# Fundamentals for Kodachrome

## Brief statement of basic facts for color filmers

KENNETH F. SPACE, ACL

THE last scene of a beautiful color picture fades out on the screen, and every person in the audience applauds. As the movie maker listens to the satisfying "Beautiful!" "Magnificent!" "Only an artist could make a movie like that!", he must have some modest misgivings, for, in his heart, he knows that color filming is a very simple process, if one observes the rules of the game.

On the other hand, perhaps the successful movie maker is justified in taking full credit for the beauty of the Kodachrome process, for it is so easy to forget or to ignore the basic rules. Even experienced movie makers sometimes make the mistake of thinking that their broad knowledge of filming is more important than the observation of basic points in color shooting. They have the feeling that they can't go wrong, and consequently they do. Hence, it is a fact that many a newcomer, who carefully follows instructions, gets better color results than the old timer.

So, a review of basic color filming technique is never out of place.

First is the question of exposure. It often has been pointed out that exposure must be more nearly exact with Kodachrome than with black and white. One reason is that no correction for errors in exposure can be made by control in processing, as might be the case with black and white. Another reason is that, while incorrect exposure in black and white makes a scene look lighter or darker, incorrect exposure in Kodachrome not only makes the scene lighter or darker, but also makes the color untrue in tone. Often, the results are quite unpleasant, as in the case of a portrait shot in which overexposure may make a face white and washed out, and underexposure may make it dark and ruddy.

The manufacturer is very anxious that the movie maker get correct exposure and he tries to help in several ways. Packed in each film box is a small silver card for use in ascertaining the correct diaphragm opening, and that is not all. If the filmer looks for it (we must admit that often he does not), he will find in each box of film a sheet of printed material which gives a great many suggestions to help to determine the best lens setting for each particular type of scene and lighting.

Many movie makers throw these directions away without even looking at them and then spoil film that could easily have been saved if the instructions had been followed.

Those who use exposure meters must use the instruments carefully, if their readings are to be accurate exposure guides. When you are taking a reading for a portrait closeup, hold the meter quite close to the face of the subject, so that the cell will not be influenced by any of the surrounding area and thus give an incorrect exposure for the face. In using a meter for general landscape work, tip it downward somewhat, so that the reading is influenced by the foreground, rather than by a large sky area, which may exert undue action on the sensitive cell. When working outdoors, some movie makers who use meters also check the results with the exposure data cards, so that they may become more experienced in judging light values.

In any case, if the meter gives a reading that would require an exposure of less than *f*/11 with Kodachrome—for example, *f*/16 or *f*/22—the reading should be ignored, and the lens should be set for *f*/11 for that shot. This rule holds true only with Kodachrome, but it can be followed with confidence when you are using color.

But there is more to getting good results with Kodachrome than correct exposure, important as that is. For example, there is the question of overall color. A movie maker will say that a given film is too red or too blue, and he will feel that the result could not be his fault, since he had used correct exposure. But what he does not realize is that light changes in color during the course of the day.

In the late afternoon, daylight gets reddish, and the effect increases up to sunset. Hence, when one makes portrait shots in the late afternoon, he must expect the faces of subjects to be reddish. Actually, this effect may be observed in real life, but our memory of normal color compensates for it, and we "see" the subject as if he were illuminated by ordinary light. But the camera has no color memory to compensate for color variation, and it records colors as they are. Hence, it is best to make portrait shots in the early afternoon or late forenoon.

Another source of color variation is the light that is reflected from colored areas near the subject. A girl in a bright green dress need not be surprised if, in her color portrait, her face has a slightly [Continued on page 335]

# AMATEURS FILM HEROIC SAGA

Photographs by David Bradley, ACL

## Peer Gynt receives movie première from young group

### DAVID BRADLEY, ACL

HENRIK IBSEN'S *Peer Gynt* has been presented on the legitimate stage in America but twice, and Hollywood has never had the courage to do it. How a group of amateur movie makers had the temerity to attempt it is still a mystery. The intriguing feature was the great wealth of mood music to be found in Edvard Grieg's *Peer Gynt* suite. It was the possibility of making a pictorial accompaniment to this great music that stimulated us to undertake the picture.

When the last roll of film was put into the can, we found that we had accomplished at least a minor miracle and that the lovely music of Grieg had a fitting pictorial accompaniment. It had taken us three months of hard work. The size of the undertaking is shown by the statistics that follow.

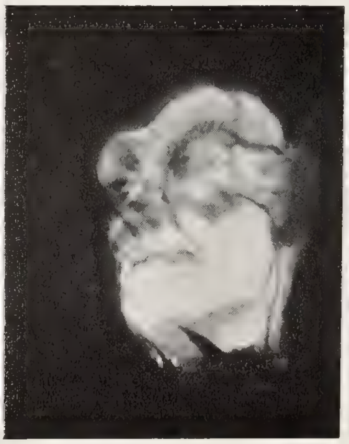
The finished picture consists of 2,680 feet of film, lasting an hour and forty minutes on the screen. There are twenty eight separate sections in the picture, scripts for which were prepared beforehand and revised on location. There are 364 camera setups. There were only four retakes. There is one sound sequence, the rest of the film being silent except for the disc accompaniment of Grieg's incidental music. Twenty seven musical compositions are played. Six sets were designed and constructed. The production involved 2,000 miles of traveling to various locations. Thirty six character makeups, fifty papier mâché troll masks and ten troll musical instruments (harps, flutes and bass violin) were constructed. We made or borrowed 175 costumes; we took 200 "stills"; four faintings occurred, and sixty cases of Coca-Cola were consumed.

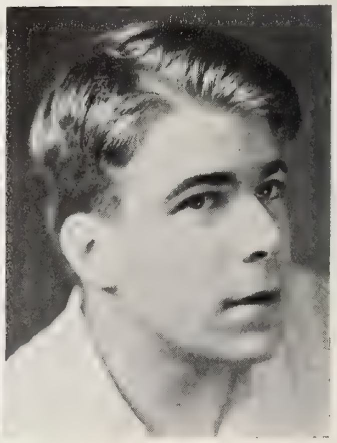
Our cast of over a hundred ranged in age from ten to fifty, but the majority were between the ages of seventeen and twenty two, many of whom had had no previous dramatic training.

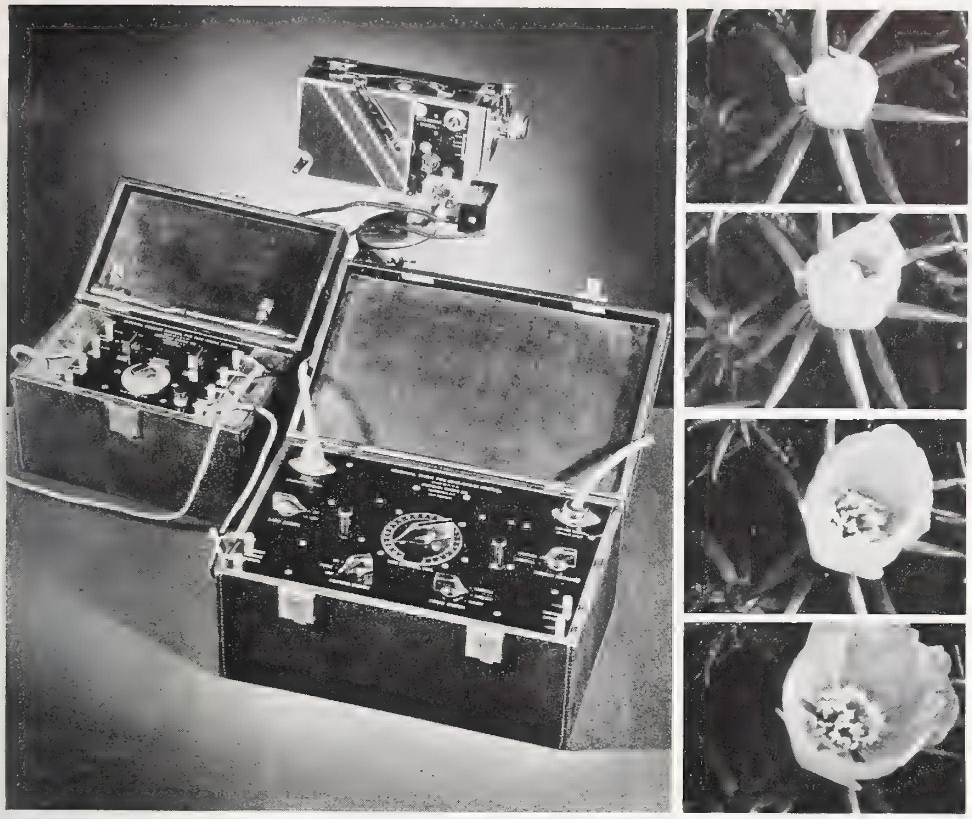
In filming *Peer Gynt*, we did not try to take unusual camera shots merely for the sake of the unusual, but we always tried to tell the story as simply and directly as possible. Where unusual closeups, scenes at unique angles, dolly shots, dissolves or "up shooting" (as was demonstrated in *Citizen Kane*) helped to tell the story more dramatically, they were used. Many of the scenes are dark and moody, in keeping with the austerity of the general tone of the work. As the plot develops and the story unfolds, the scenes gradually become lighter.

*Peer Gynt* opens with the strains of *Morning* [Continued on page 340]

• At left and below, scenes in David Bradley's cinema version of "Peer Gynt." The title rôle was played by Charleton Heston. Below, extreme right, David Bradley, ACL, the producer.







16mm scenes by Dr. R. E. McAdam

• Above, Electric Time Outfit for Cine-Kodak Special which provides complete facility for automatic single frame exposures. At right, frames from a time lapse movie of an opening flower.

# FAST MOTION FILMING

## Methods of recording slow action in movies

WILLIAM EATON

EVERYBODY is familiar with slow motion movies. They are pictures which have been taken at a rate that is faster than the normal sixteen frames a second, but which are projected at the usual rate. Slow motion movies are commonly made of events or actions which take place rapidly, to slow down the action so that it may be more easily observed. For example, if movies are made of a prize fight at the rate of sixty four frames a second and then if they are projected at the normal rate of sixteen frames a second, the action will appear to be one fourth its actual speed. Many amateur movie cameras can be operated at several different higher speeds in order to obtain varying degrees of slow motion pictures.

By way of contrast to slow motion pictures, we might say that time lapse pictures are "fast motion" movies. In the case of time lapse pictures, the rate at which the individual frames are made is slower than normal, so that action or motion will be effectively speeded up when the film is projected at the normal rate. A common example of this acceleration of motion is the projection of pictures that were made at eight frames a second—a speed which is possible on many amateur cameras—in which case all motion appears to occur at twice its actual rate.

Although the eight frames a second camera speed illustrates the basic principle of time lapse pictures, as a rule such pictures are made at a much slower rate. In time lapse movies, usually a period of seconds or minutes occurs between the exposure of individual frames.

For example, suppose that we make time lapse pictures of the opening of a flower, by exposing a single frame every ten seconds. When this film is projected at the normal speed of sixteen frames a second, the action will be 160 times as fast, or, to say it in another way, the action will be accelerated by a factor of 160, and the motion of the flower which required, for example, an hour and twenty minutes, will be condensed to thirty seconds on the screen. The basic value of time lapse pictures is to increase the rate to the point at which the action can be seen and comprehended.

"However," you may say, "taking such films is too difficult a procedure for the amateur to attempt, and it probably requires elaborate equipment."

But this is not necessarily the case. Although some specialized equipment is needed by the serious amateur who wants to explore this field to the utmost, the average movie maker can add new interest and life to his movies, by adding sequences of time lapse scenes. He need only follow a few simple rules.

As far as equipment goes, there is only one "must" involved for the simplest time lapse pictures, and that is a tripod or some other means for holding the camera absolutely steady. Steadiness is needed because the camera must occupy the same position for relatively long periods of time, and any camera movement will be disastrous to the final results.

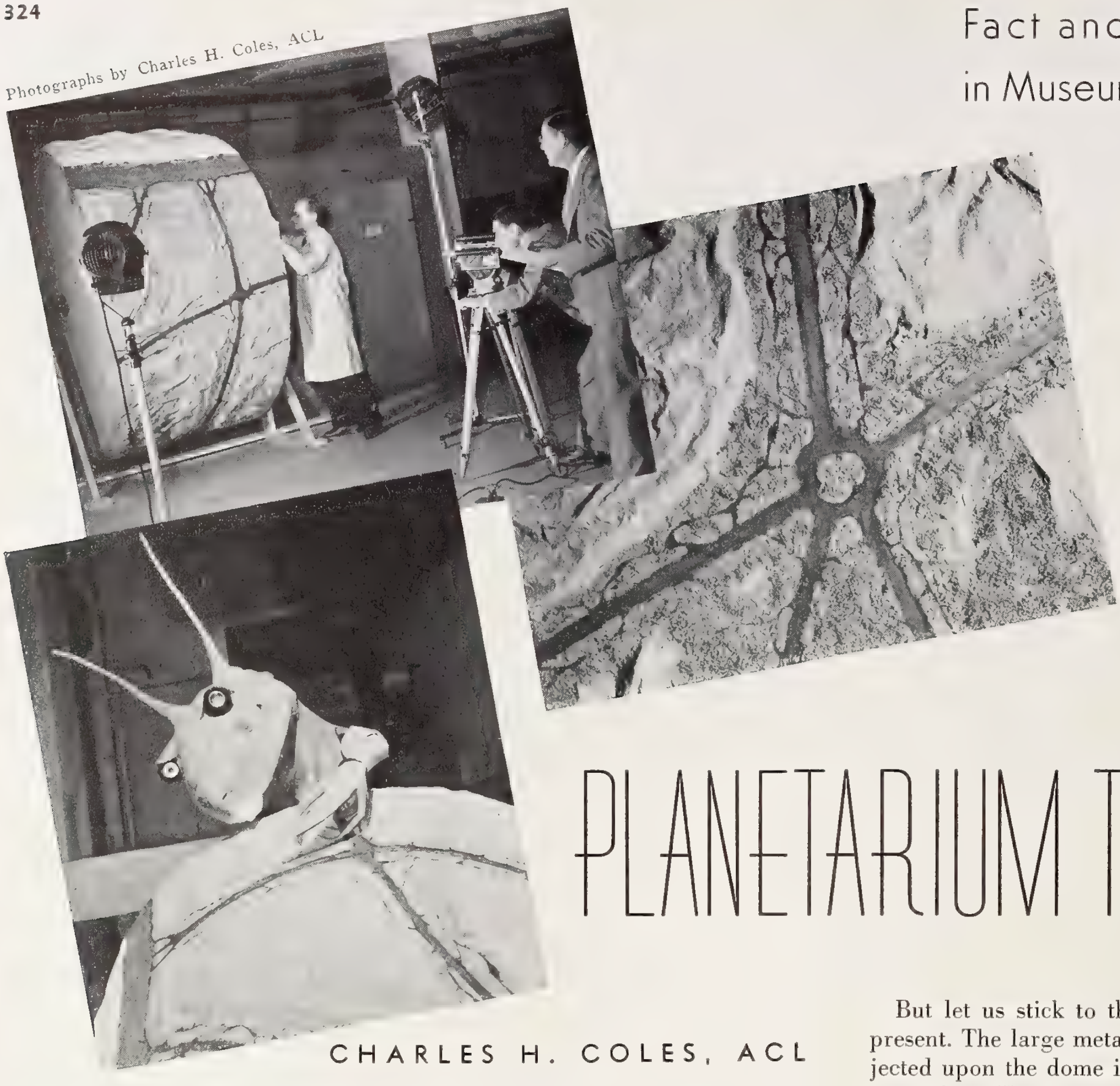
Of course, it is highly desirable to have a single frame release, but even that is not necessary for the simplest pictures. With a little practice, one can master the art of operating the release button very quickly, so as to allow only a single frame to be exposed.

The next question will undoubtedly be, "What shall I take?"

A good starting point is a beautiful sunset or a bank of billowy clouds. Get the picture composed and, after the camera has been locked in position, begin taking single pictures at the rate of one every

[Continued on page 345]

## Fact and fiction mingle in Museum's movie of Mars



Photographs by Charles H. Coles, ACL

• Drum modeled carefully to represent a section of Mars and Charlie, the Martian, fabulous citizen of the red planet, designed for the movie, "Mysterious Mars."

# PLANETARIUM THRILLER

### CHARLES H. COLES, ACL

THE astronomer bent tensely over the metal view plate of the giant Electron Telescope. Here before him was an instrument utterly new, incredibly powerful—and he had it trained on the great and mysterious planet Mars.

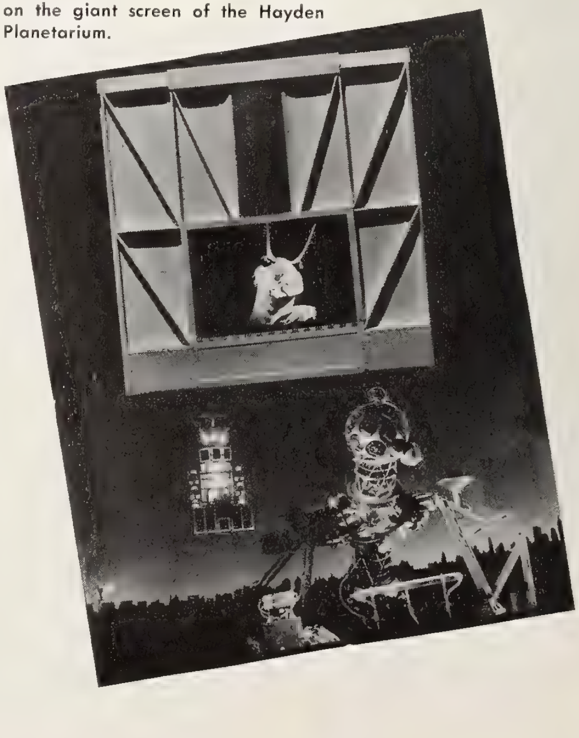
Slowly, in the dark aperture of the view plate, a cold, greenish light grew in intensity. Bright flames of static danced across the nebulous image. The scientist increased the electronic power fearfully, made two delicate adjustments of his controls and waited, trembling with excitement. The greenish glow faded, replaced now by an increasing red. At last, an image seemed to form. Slowly, out of the swirling vapors, came the clear cut details of the planet Mars, blood red from its untold eons of war.

But it is better in the movie. You can't put that sort of thing in words, for words are facts while pictures may be fancy. Here, at the Hayden Planetarium, in New York City, we have found it so. There is not, of course, any such super instrument as an "electron telescope." But, spurred on by the success of the new electron microscope, we have been playing with the possibilities. If there were, we wondered, what might man then see on the war god's planet! A 16mm. Kodachrome movie contains our answer—part fact, part fiction.

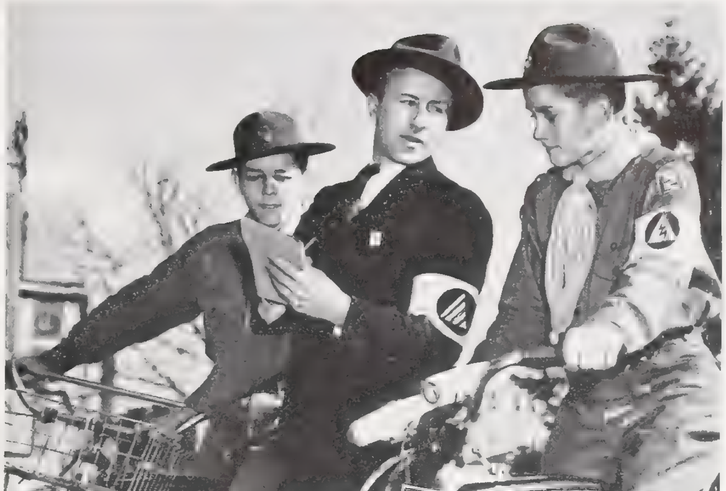
The film is presented as an integral part of our show, *Mysterious Mars*. Upon the huge screen formed by the Planetarium dome, the metal view plate of our hypothetical Electron Telescope is thrown by an oversized projection lantern. In the center of this ponderous twenty foot image, there is a dark area in which there appears our movie of Mars—the arid deserts, the rocky mountains, the polar caps and the mysterious canals. Finally, this glimpse into the future is shattered when too much power is crowded on the Electron Telescope. Thus it is that the audience must content itself with only a fleeting glimpse of "Charlie, the Martian," the Planetarium's own version of that much overworked horror, the Man from Mars. And a good thing it is too, for Charlie is nobody's domestic pet, by a long shot!

But let us stick to the facts and figures, for the present. The large metallic view plate which is projected upon the dome is a lantern slide of a model view plate. The model, about three feet square, was made of paper and cardboard. Photographed and copied on a seven inch square lantern slide, it makes an impressive appearance when it is projected on the Planetarium dome. A [Continued on page 342]

• How "Mysterious Mars" appears on the giant screen of the Hayden Planetarium.



Courtesy Boy Scouts of America



● Air Wardens, Messengers, Emergency Medical Service and Volunteer Nurses' Aides are all material for your film of Civilian Defense.

O F M

# YOUR TOWN AT WAR

## Plan for filming Civilian Defense units in action

### JAMES W. MOORE, ACL

IT IS the purpose of this treatment to present a basic outline for the local production of a motion picture recording Civilian Defense preparations in a local community.

*The Blankville*
*Civilian Defense Corps*
*presents*

Dissolve to:

BLANKVILLE
DEFENDS ITSELF

Dissolve to:

*A Pictorial Record of*
*Civilian Defense Organization*
*in Blankville, Pa.*

Dissolve to:

*Produced by*
*Blankville Cinema Club*
*in cooperation with*
*Blankville Civilian Defense Corps*

Fade out.

*County seat of Eastchester County. Blankville is a residential* (business. industrial, agricultural) *community of some 18,000 persons.*

This introductory sequence should be followed by a series of from six to eight general scenes of the city or town, characteristic of its type—the main street, a leading store or business, a school, a church, homes, factories and so forth.

*Commander of Civilian Defense in Blankville is Mayor* (Police Chief) *John F. Jones, with headquarters in the .................... Building.*

We shall want to identify the location of the headquarters and to present the commander. It might be done with a long shot and medium shot of [Continued on page 336]

# FILMING BACKYARD PICNICS

## The stay at home feast is basis for good movie

BETH BROWN, ACL

IN THESE parlous days of little gasoline and even less rubber, the backyard picnic really comes into its own. And what a film subject it is!

The problem of lighting is solved presto, for the sun is not yet on the ration roster.

As for the actors, there is no cast so good as the members of your own family. The story—of pop and pickles and pleasures—will write itself.

Come on, feller! Bring your camera a little closer to those hampers, fat with good food! Gone are the days of the old fashioned picnic, which consisted of sandwiches, homemade cakes, pickles and Monday morning indigestion, all packed up in a shoe box and done up with pink ribbon. Thank Heaven, these are modern times, and we are going to eat some good hot food. What's more—most of it is going to be cooked out of doors.

Here you are! A new fangled kit—you don't have to be a Boy Scout to light the fire and keep it burning, for the new model P grill boasts a windshield! Once you light your fire, it stays lighted until the cook is finished cooking.

Here is a grate for roasting, a skillet for frying, a popper for the popcorn, a percolator for the coffee and a harmonica for harmony. And here is a hand oven to keep the food piping hot. You can cart it around from Maine to California. And, according to the testimonials, it still stays hot! So, if Grandpa grumbles that he doesn't like cold cuts, you can surprise him with soup that is steaming, warm biscuits and boiling coffee.

Your picnic picture is a very informal one. You explain that you forgot to bring the charcoal for the fire, so it's up to Brother to gather the firewood, while Father lays the fire, while Sister sets the table, while Mother unpacks the hamper.

Out come the olives, the pickles and the homemade potato salad. Don't forget to give us closeups of these, as well as one of Nellie's best beau, peeling away at the spuds and grinning, while Nellie, poor gal, officiates over the onions and emotes with tears. The menu calls for French fries and brown onion rings—and whatever else you decide to serve.

If your main dish is steak, your chef is now your hero, and you stage a scene in which he shows his skill. Perhaps, like many other chefs, he simply fries his steak. Perhaps he is an extraordinary fellow and cooks it in a nest of stones and charcoal. Perhaps he is a whiz at the art of barbecue. Perhaps you have a method all your own. In any event, have your titles simple and to the point. You might give directions on how to cook a steak and, better still, how not to cook it.

The Weenie Roast is another favorite, especially with the youngsters. All take a hand in the cooking, which is a very simple matter. You simply spear the hot dogs on sharp sticks, swab the little fellows with plenty of mustard, put them between rolls and wash down the general effects with pop.

A typical Western dish that was born in Mexico and which has since been adopted everywhere is known as Size With Showers. You shower a big chunk of chopped ham with onions and beans, drown the mixture in catsup and fry.

Of course, you may not like any of these dishes. You may have ideas of your own. Maybe you like your picnic feast to consist of chicken eaten with fingers for forks. Perhaps gumbo soup is your idea of a rhapsody. Any kind of food, screened properly, creates a hunger in the heart and a feast for the eye. Anyway, the meal does not matter, for night drops down on both chicken feed and Weenie Roast—and the marshmallow toast is on, the games, the show, the songs, [Continued on page 339]

• Charcoal grilled steak or weenie roast, the product of the backyard chefs makes good film fare.

Henle from Monkmeyer

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

• Top, first annual dinner of Amateur Motion Picture Society, ACL, of Albany, N. Y. Middle, awarding degrees of Master of Amateur Cinematography at Albany Society dinner. Bottom, Society's newly elected officers.

**First in Albany** Members and guests of the Amateur Motion Picture Society, ACL, of Albany, N. Y., gathered recently in the Fort Orange Post of the American Legion for the group's First Annual Dinner. Dr. Irving Vics, retiring president, presided. High light of the evening's program was the presentation to eleven members of the club of the degree, Master of Amateur Cinematography, an award set up by the society for those who completed its season long course in movie making. New officers for the coming club season were announced as follows: Arthur J. O'Keefe, president; Ramon P. Hall, vicepresident; Mrs. Madeline M. Lemperle, secretary; Jack A. Taylor, treasurer. In appreciation of Dr. Vics's pioneering services on behalf of the club, members unanimously elected him president emeritus, for life.

**Third for M'pls. Eights** The active and enthusiastic members of the Minneapolis Octo-Cine Guild ended the current club season with two public functions in less than one month's time. First of these was the club's Third Annual Show, held in the auditorium of the Y.W.C.A. and attended by more than 350 persons. Seen on the program were *Hobnobin' Around*, by M. F. Ohnstein, jr., O. E. Landmark, ACL, B. L. Altermatt and A. E. Herber; *The Shadow*, by Ragner Johnson; *Lost Chord*, by Edward F. Swanell; *Kid's Beauty Parlor*, by Harold Asp; *Dad Takes Over*, by C. G. Crosby; *High Water*, *Land of Make Believe*, *Through the Bars* and *The Magic Window*, by Karl J. Larsen. The second function staged by the club was a purely social dinner and dance, held in the King Cole Hotel and attended by more than twenty couples. Dr. C. A. Lindahl, ACL, was the master of ceremonies.

**Fourth for Mount Vernon** More than 800 guests crowded the auditorium of the A. B. Davis High School, in Mount Vernon, N. Y., for the recent Fourth Annual Movie Nite of the Mt. Vernon Movie Makers. Featured on the program was *Singing Shadows* (MOVIE MAKERS, June, 1942), the outstanding pictorial tone poem of nature's beauty, by Herman Bartel, ACL, of neighboring New Rochelle. Also screened were *Mt. Vernon Chapter, American Red Cross* (MOVIE MAKERS, May, 1942), by Walter Bergmann, ACL, and James J. Berman, ACL; *The South Wind Whispers*, by J. O. M. Van Tassel, ACL; *From Forest to Fireplace*, by Mrs. H. L. Winer; *Niagara Falls*, by Mr. Bergmann. These pictures, all on Kodachrome and accompanied by music on disc, were presented in two sections. Mrs. Bartel, a concert pianist, entertained with a number of selections during the intermission.

**Movies at Mineola** The Second Annual Amateur Movie Contest, to be held at the 100th Annual Mineola Fair, from September 15 through September 19, has been announced by Dr. Theron W. Kilmer, superintendent of the photography section, Queens-Nassau Agricultural Society, on Long Island, N. Y. Serving with Dr. Kilmer on the cine committee are C. Manley Debevoise, ACL, Little Neck Cinema Club, chairman, and Horace M. Guthman, ACL, Brooklyn Amateur Cine Club, ACL. The judges will be Robert M. Coles, ACL, secretary of the Metropolitan Motion Picture Club; Joseph F. Hollywood, ACL, chairman of the New York 8mm. Motion Picture Club; Charles H. Coles, ACL, cinematographer for the American Museum of Natural History; Leo J. Heffernan, FACL, Maxim Memorial Award winner in 1941; James W. Moore, ACL, continuity consultant of the Amateur Cinema League.

To be run off in seven subject matter classes, the contest will be open to all residents of Long Island and to members of Long Island movie clubs, whether in residence or not. Films on 8mm. or 16mm., silent or sound, monotone or color, will be accepted, but each film must be accompanied by an official entry blank. These may be had on application to the Society, c/o Mineola Fair, Mineola, N. Y., or from the Club Department of the ACL.

[Continued on page 347]

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes

JAMES N. YOUNG, jr.

### Cleveland Council

In January of this year, a group of Clevelanders constituted themselves The Motion Picture Council of Greater Cleveland. As they wrote in the first issue of the organization's monthly bulletin, "The Motion Picture Council of Greater Cleveland was founded in answer to a crying need of a central information point, unbiased and representative of all organizations of Greater Cleveland interested in pooling motion picture information concerning all phases of this industry." Covering both the activities of Hollywood and of the non theatrical field, each issue of the bulletin is a compendium of the latest news from the film fronts. President of the council is Mrs. Frank R. Anderson. Other members are John Flory, ACL, and Mrs. Warner Seely, ACL.

### The Greater New York Fund vs. Poverty

Like most charities, the Greater New York Fund is largely an abstraction to the people who donate money to keep it going. To show these people what the Fund does and to enlist the aid of larger groups of donors, a movie, *Where Victory Begins*, was recently released by the Greater New York Fund. Stressing the necessity of a healthy civilian population in time of war, the film points out the various welfare and health agencies which the Fund helps to support. This black and white film with sound is available in both 16mm. and 35mm. *Where Victory Begins* was produced by Audio Productions, Inc., with Alexander Gansell directing and Edward Arnold as narrator. Roberta Zachiel and Sherman Rogers were the script writers, and William Miller was cameraman. Music was by Dr. Frank Black and the N.B.C. Symphony Orchestra.

- Frames from dance films produced by Portia Mansfield of the Perry-Mansfield Camps of New Rochelle, N. Y.

16mm. scenes by Lillian Von Qualen

### Terpsichoriennes

Various phases of dancing are the subject of four reels of 16mm. Kodachrome film, produced by Portia Mansfield of the Perry-Mansfield Camps and Theatre Workshop of New Rochelle, N. Y. The first reel consists of *60 exercises in rhythmic movement arranged separately for the individual and useful for any aged group of both sexes.* The second is *Two group studies in rhythmic body mechanics.* The third is titled *Modern Dance*, while the fourth is *Thirteen Studies in Canon Form.*

### Bonds for Bombs

When Chauncey E. Brockway, ACL, of Sharon, Pa., had shot a series of films about the purchase of United States Savings Bonds, he decided to give them as wide distribution as possible. The front window of the First National Bank seemed to be the perfect projection spot. He so edited his films that there would be a showing every two and a half minutes by using an Eastman Repeater G Projector. The fact that the picture is shown in the bank is a further incentive to the immediate buying of bonds. Mr. Brockway has also made several films on various phases of war activity, among them one on gathering books for soldiers and one on first aid classes.

### Safety in Milk

When Idaho instituted a new grading ordinance for milk, the Department of Public Health thought that a pictorial demonstration of milk production would do much to make the reasons behind the new legislation understandable. The result of their thought was a 440 foot sound film in Kodachrome, entitled *The Story of Grade A.* Stressing the cleanliness necessary in the production of milk, the picture presents the many scientific tests through which the fluid must go. The film was shot by George Oliver Smith, with Dr. E. L. Berry, head of the Health Department, Paul Ward, State sewage and water inspector, and Robert Bovey, [Continued on page 347]

# PICTURING THE LONG AGO

## Recreating history with film at Williamsburg

BENJAMIN F. FARBER, jr., ACL

TALK about Sweet William? Talk about sweet Williams*burg!*

Now, there is a town to shoot. It's like standing in the middle of the Berkshire Hills in autumn; it's like sailing through the Caribbean at sunset; it's like sitting in the front row at the most colorful historical pageant ever staged; it's like—well, specifically, it's like standing smack in the middle of Main Street (only they call it the Duke of Gloucester Street) and looking straight ahead —there, at the end of a shady avenue, stands the historical Capitol, handsome in brick and clean cut with white dormers and a tower, atop which flies the flag of Queen Anne.

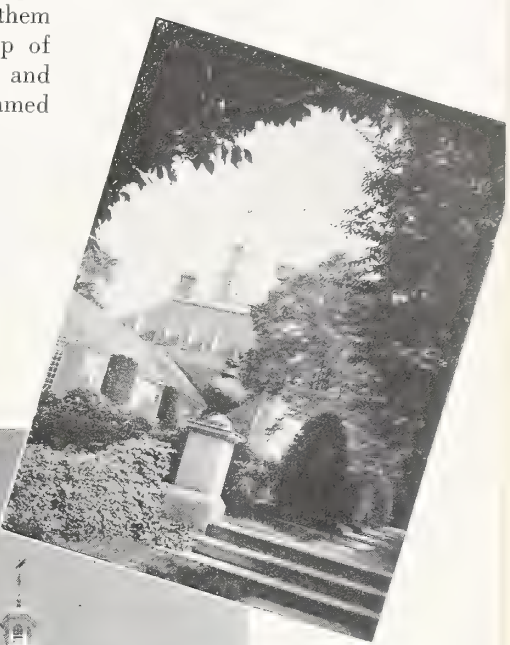
Now, make one quarter turn to your left; there, at the base of a broad, landscaped terrace, towers the Governor's Palace, resplendent with iron grille balconies and arched gateway. Turn another quarter, and at that end of the street you view the vine covered buildings of William and Mary College, complete with a heroic statue of William. Then complete the circle, and a little to either side of your nose stand the neatest little craft shops imaginable, each with a quaint sign hanging over its doorway. All this can be seen from one spot. Have you shot a hundred feet yet? I hope not but it is not at all unlikely. Get a few long shots here and then hold your fire for closer angles and what is to follow.

What follows is *plenty*—from stately Bruton Parish Church to the charming, yes, *charming* jail. You will probably shoot pretty much at random, taking up each building as you come to it. So that is the way in which we shall go at it here, giving pointers and shooting angle tips for each center of interest and then suggesting continuity devices at the end. Don't save the last part until you reach the editing table, however. Try to jot down, or at least visualize, your film's trend before you push the button.

*Governor's Palace.* The long shot, mentioned previously, from the Duke of Gloucester Street looking up the lawn, is an opening shot with an exclamation mark. Everybody gets it, but what everybody *does not* get is action in the foreground. For that extra bit, wait until afternoon (the sun will still be all right) when one of the lackeys, in full costume, exercises the horses. Shoot when he is riding away from you toward the palace, thus drawing the eye toward your principal interest. Then cut to your medium shots from the side, waiting again for people to enter the iron gate; then follow them in, with just a pause for a closeup of the gilt crown above the iron arch and an upward angle of the tower, framed on one side by the graceful curve of the brick fence and entrance pillar.

On the left, after you pass through the interiors, you will find a courtyard, and, if you have just a fair amount of luck, maids in costume will be hanging out the

[Continued on page 344]



Photographs by Benjamin F. Farber, jr., ACL

• Scenes in Williamsburg that any movie maker who visits there can film.

# The *Right Facts* an

## and You've Got what

**THERE'S nothing really mysterious about making good movies. You Cinema Leaguers know that. Good equipment . . . the "savvy" of a few basic rules . . . the right idea at the right time—*that's* the prescription.**

**You have the equipment.**

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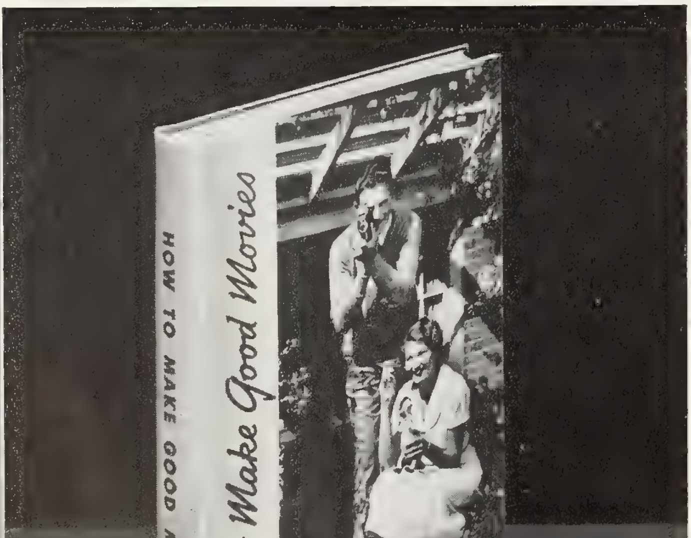
**_How to Make Good Movies_ is again currently revised. Keep a copy in your kit.**



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# the *Right Film*

# *Takes to Make Good Movies*

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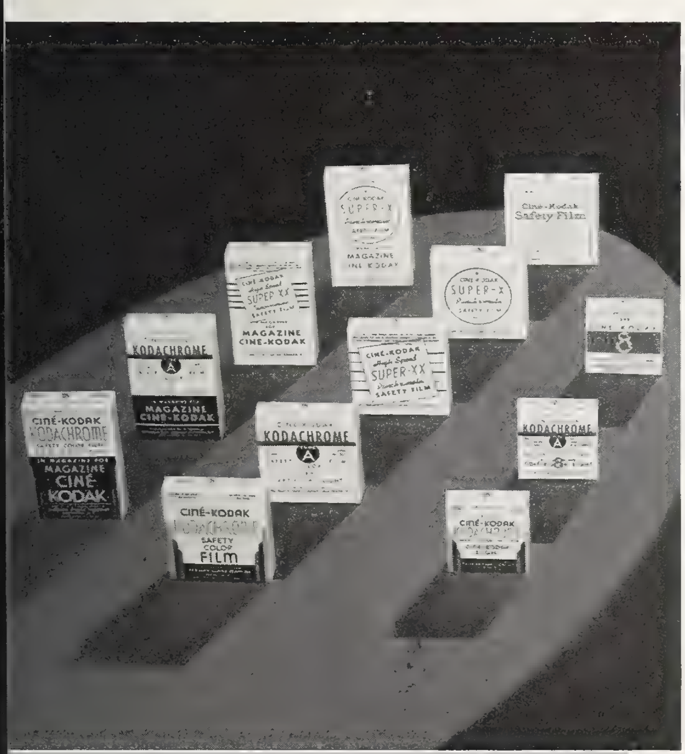
Use any and all of them and you know your movies will be right because you know that each and every Ciné-Kodak Film is working with you every second.


SUPER-X
MAGAZINE
Ciné-Kodak Safety Film
SUPER XX
MAGAZINE CINE-KODAK
SUPER-X
KODACHROME
A
CINÉ-KODAK
SUPER-XX
SAFETY FILM
8
CINÉ-KODAK KODACHROME
MAGAZINE CINÉ-KODAK
MAGAZINE CINÉ KODAK
KODACHROME
A
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HOW TO MAKE GOOD MOVIES

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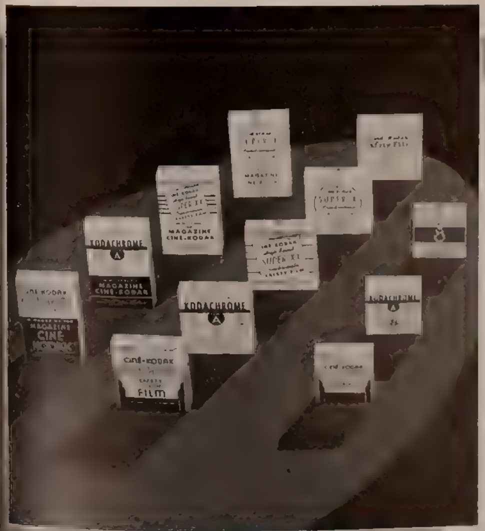

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# The Clinic

## Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

### "Swish pans"

One of the simplest substitutes for a dissolve is the "swish pan"—a means of connecting one scene with another that can be produced by any movie camera, 8mm. or 16mm. The effect is made as follows—at the end of one scene, swing your camera swiftly away toward the right before you turn off the motor. At the beginning of the next scene, swing your camera from left to right, ending the swing on the view that you want to film. Continue shooting the normal footage of the scene in the usual way.

When the two scenes are spliced together, the effect will be that of a camera swiftly "panned" from one shot to the other, an especially interesting transition when the two successive scenes were obviously taken on different locations. The secret of a smooth result is to trim the end of the first "swish" and the beginning of the second so that there are but a few blurred frames on either side of the splice.

### Rubber substitute

A movie maker who is looking ahead to the time when we may not be able to get rubber bands, to use as film binders on reels, is William R. Distin, who writes, "Instead of using a rubber band to retain film in place on the projection reel, I use a small piece of masking tape. I cut the masking tape in pieces, about three and a half inches long, and turn one end under about one inch, to form a tab so that the tape may be easily removed or replaced. The tape does not make the film sticky as some adhesive tapes might. This tape is even better than a rubber band in many respects, for the bands are likely to dry out and to break, and they often slip down between the film and the side of the reel and become difficult to remove quickly."

### Counteraction dissolves

When you dissolve from one action scene to another, note the direction of movement in the two successive scenes. If the movement is in the same direction in the two shots, you will get on the screen the effect of forward progress and continuity. If the movement is in opposite directions, the effect will be that of separation—each scene tends to become a unit in itself, in spite of the linking dissolve.

Suppose that you are representing the progress of *one* train, speeding around curves, through valleys and through tunnels. Then, the direction of movement in each shot should be the same, or approximately the same. But, suppose that you are presenting a montage of different trains, or different methods of transportation. In that case, the direction of movement of one scene might be the reverse of that in the preceding scene. The effect on the screen is very decorative, and your audience will have no doubt that you are showing different trains.

### Turntable peephole

Thomas J. Farkas, ACL, has built a dual turntable based on the design presented in the League booklet, *Building a Dual Turntable.* However, he has included one interesting innovation.

He found that the open turntable top obstructed his view of the screen, when he was seated before it in a comfortable operating position; so, he cut a small window in the turntable's top section. By the fit and try method, he discovered the exact spot that would be best for the window. When the window hole was cut and trimmed, it was covered with a piece of glass, fastened in place on the inside of the turntable lid.

A window of this type would furnish a useful means of viewing the progress of the record, if it were desirable to operate the turntable with the cover down. The light in the interior of the case illuminates the record, and the operator may easily see when the selection is about to end.

#### SCRAPE

**Before a splice is made, all emulsion should be removed from the end of the bottom film strip on the splicer. However, it is not necessary to remove any portion of the film base, and, if one scrapes too hard or too long, he may weaken or tear the film base and thus produce a poor splice. There is a happy medium in scraping a splice—it is enough just to remove the emulsion.**

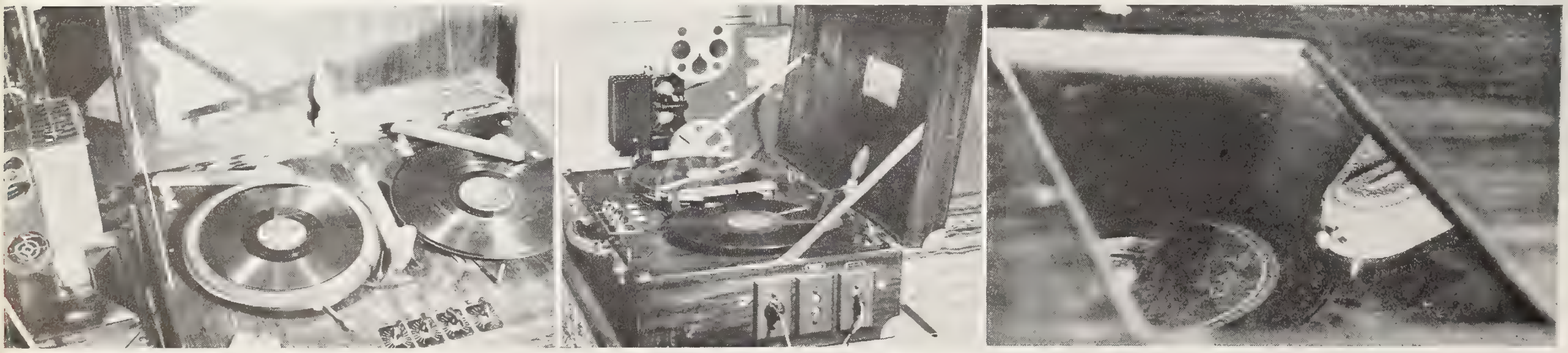
### Camera truck

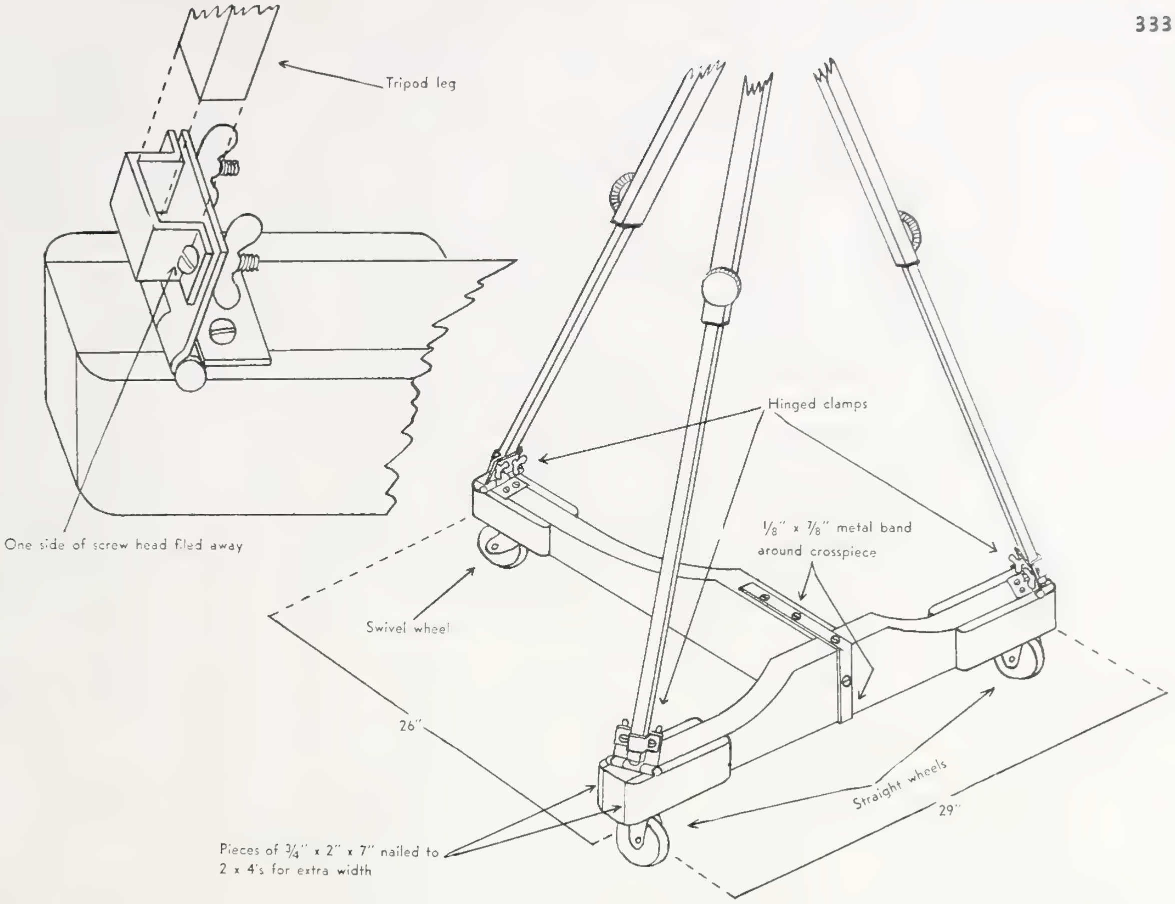
Shown opposite is the construction diagram for a really solid camera truck, designed by Edgar Boone, ACL. He designed and built it for the particular make of tripod that he uses, but the plan could be readily adapted for other types of tripods, if one changes the clamps for the legs.

An idea of the strength of this truck can be gained from the fact that the

Opening in cover of turntable allows view of screen from operating position

Thomas J. Farkas, ACL




Tripod leg
One side of screw head filed away
Hinged clamps
1/8" x 7/8" metal band around crosspiece
Swivel wheel
26"
Straight wheels
29"
Pieces of 3/4" x 2" x 7" nailed to 2 x 4's for extra width

Construction diagram for a sturdy truck for camera on tripod

crosspieces are made from "two by fours" and are firmly braced by a metal band at the place where they meet. The wheels are of the heavy rubber type, and they run on ball bearings, to give the smoothest effect for "zoom" shots.

The means for holding the camera tripod legs to the base are unusual but simple to make. Ordinary door hinges were used, one side of each being screwed to the base and the other side being provided with clamps to grasp the tripod legs. The angle of the hinges changes easily to suit the height of the tripod, as the need may arise to raise or lower it.

One side of each screw holding the clamps should be filed flat, so that it can rest close to the side of the clamp. Thus it is prevented from revolving when the wing nuts are turned to loosen or tighten the clamps. This truck provides a strong, safe base for camera work in all interiors, and it is an excellent piece of equipment for serious filming.

**Flower labels** When you make a record of a flower garden, you may want to identify each type of blossom. R. W. Hall, ACL, has worked out a simple and efficient method of providing identifying labels for flower shots, that eliminates the need of interrupting the picture with numerous short titles.

He designed the wire holder, shown at right, which supports an oblong card on which is written the name of the flower. The holder either may be inserted in the ground, so that it is included prominently in the scene, or it may be hung on the branch of a tree or a bush. The most satisfactory method is to center it in the immediate foreground, as shown in the sketch.

*The Technical Department of the Amateur Cinema League announces a new Service Sheet,* The Unlucky Thirteen *(reprinted from* MOVIE MAKERS*), an analysis of the thirteen most common mistakes made by amateur movie makers. Symptoms of the errors are given, the probable causes are listed and the method of correcting each difficulty is presented in full. This Service Sheet is almost a miniature course in beginning movie making. Any member of the League may obtain this, and other ACL Service Sheets, free of charge, simply by sending a post card request to League headquarters. Service Sheets are not sent automatically to those who have listed their names to receive the Booklets, as published.*

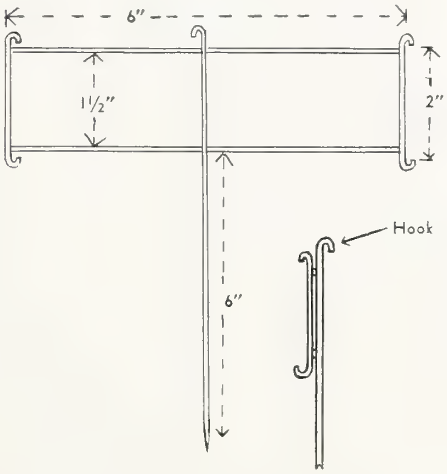
Mr. Hall uses colored Bristol board for the cards, which he letters in white. He prepares the cards in advance of filming and, when he is in the field, he is ready to insert the proper card in a scene.

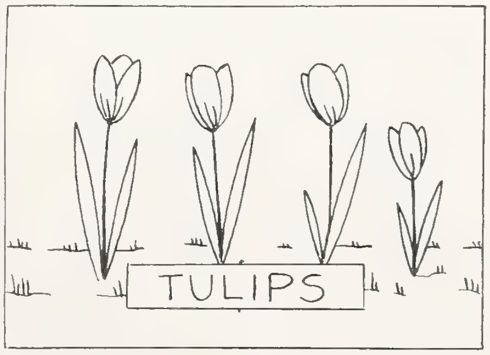
The frame is made of one eighth inch brass rod, soldered at the joints, and the wires that hold the cards are No. 12 copper.

**Spools** While we are fully in accord with the drive to conserve metal, by turning in extra camera film spools, we do want to see the individual filmer equipped to carry on with his hobby. Thus we suggest that, when you turn in your extra film spools, you save a fifty foot spool for future reference if you are a 16mm. worker and if you

[Continued on page 345]

Support for label titles in scenes

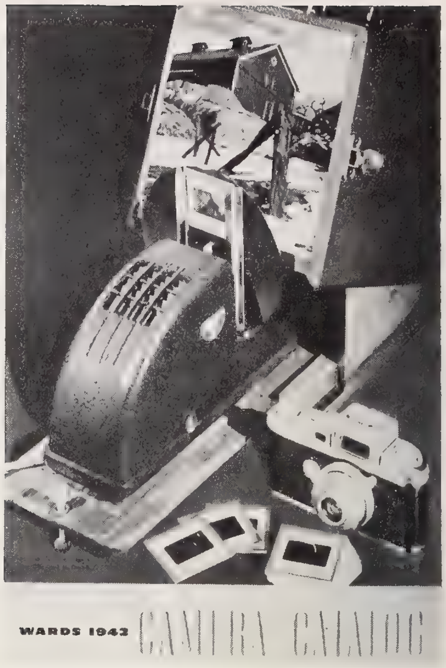




# NEWS OF THE INDUSTRY

## Answers the query "What's new?" for filmer and dealer

### DONALD MAGGINI



Cover of new photo catalog released by Montgomery Ward

**Emergency first aid** Bell & Howell Company, of 1801 Larchmont Avenue, Chicago, has just made available for sale and rental a series of six single reels, color and monochrome, silent and sound; these films are made to assist in the instruction of groups in first aid. Recommended for use in schools, defense councils, Scout groups and police and fire departments, these reels can be used separately. Classifications are as follows: (1) *Bleeding, resuscitation, shock;* (2) *Care of wounds and burns;* (3) *Fractures;* (4) *Traction splinting for fractures;* (5) *Transporting the injured;* (6) *Roller bandaging.* A two reel introductory subject, *Human Body in First Aid,* is in preparation.

Bell & Howell has also released a new catalog supplement, listing over 200 new films, all of them added since this firm's 1942 catalog was completed in January. Most of these films are of the type that is suitable for training and morale building and are for civilian defense programs or for any patriotic group to which pictures are shown.

**Civilian defense** Castle Films, Inc., 30 Rockefeller Plaza, New York City, will release shortly three movies on civilian defense activities. Produced in cooperation with OCD, they will be available in 8mm. silent and 16mm. silent and sound. These films are designed to assist the civilian in directing his war efforts.

*The Civilian Serves* pictures a variety of vital activities from the protection standpoint. *Civilian Fire Fighters* shows the organization of auxiliary fire fighting units. Bombing possibilities are outlined, as well as specific fire fighting methods for instruction on how to cope with thermite incendiary bombs. *Air Raid Alert* illustrates the diverse duties and functions of wardens during warnings and actual air raid attacks. Safety rules are particularly emphasized.

**Musical playlets** Pictorial Films, Inc., R.K.O. Building, Radio City, New York City, is the distributor for a new series of 16mm. sound on film musical short subjects. Each one is three minutes in length and features some popular tune sung by prominent radio and stage stars. These unusual entertainment features, presented in a novel fashion, are especially recommended for use in single units or as an addition to regular programs. Songs included are *Oh, Johnny,* sung by Gertrude Niesen; *Say Si-Si; When You're Near Me,* sung by Vyola Vonn and Gene Grounds; *Lyda,* sung by Rudy Vallee. Others are *Tropic Swingaroo; Love Songs of Renaldo; Playmates; Oh Susanna; Golfer's Lament; Shadrach; Georgie Porgie; The Man Who Comes Around.*

**New catalog** Montgomery Ward, of Chicago, has released an attractive catalog designed to aid the cameraman, still or movie, in his buying. It is attractively illustrated and stresses the theme of color, listing helpful hints to better color filming. It also gives valuable information to the inexperienced buyer on lenses, types of cameras and movie equipment. This catalog is available, free, by writing to Montgomery Ward, Chicago, Ill.

**Cine-Kodak News suspended** *Cine-Kodak News* has suspended publication for the duration of the war. This paper has long been an important magazine in the movie field, and it has contained many useful and informative articles. Its layout and editorial content were of the highest standard, and Frank R. Knight, jr., is to be congratulated on the quality that he maintained in the magazine. We all look forward to the resumption of *Cine-Kodak News.*

**Britain today on 16mm.** The British Information Services, 30 Rockefeller Plaza, New York City, an agency of the British Government, is distributing at a nominal rental over 150 films under the general heading, *What Goes on in Britain Today.* Listed in this group are pictures covering not only every phase of life in England, but activities in the United Nations as well.

These informative and factual films are classified as follows: *Civil Defense; A.R.P. Training Films; Blitz; Army, Navy and R.A.F.; Women at War; The British People in Wartime; United Nations; Wartime Industry; Agriculture; Health, Education and Child Welfare;* and *Life, Work and Leisure.* Details concerning the sale or rental of these films may be secured by writing to the British Information Services.

**DeVry awards** In compliance with Donald Nelson's request that management representatives give employees opportunity to suggest ways in which to increase efficiency of war production, William C. DeVry, president of the DeVry Corporation, in Chicago, has instigated a Production for Victory Drive in his plant. Cash awards are being offered for suggestions by workers on how to better the manufacture of motion pic-

[Continued on page 346]

## Fundamentals for Kodachrome

[Continued from page 321]

greenish tinge. The light reflected from the green of her dress makes the effect inevitable. Some subjects will reflect the blue of the sky, and others will catch the warm tones of the sinking sun or the cool tones of an open expanse of blue water.

These situations are all natural. You can observe them all about you every day, if you look for them. They seem to be unnatural on the screen only because we see the scene out of context with the rest of nature.

The only case in which the change in color of daylight or the reflection of slightly colored light from neighboring areas is objectionable is that of the portrait shot. One will get the most pleasing results by filming people under ideal lighting conditions.

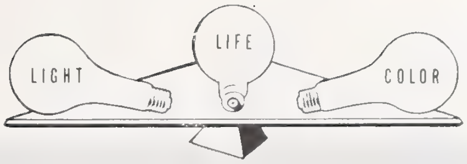
Since the exposure for a color scene must be accurate, it follows that, for best results, it should be accurate for all parts of the picture. Yet, we do encounter scenes that include extremely dark and light areas. Naturally, it is impossible to give accurate exposure to both extremes in the one shot. The solution is to favor the more important portion of the scene.

It also follows that we shall get the most uniformly brilliant color results by selecting scenes that do not include too great a contrast between high lights and shadow portions. In such scenes, exposure will be more nearly exact for all portions of the picture, and the overall color will be at its best.

Choice of camera position is important, because often one may get a less contrasty view of a subject, simply by shifting the camera viewpoint slightly. The careful color filmer studies his prospective scenes from all angles, noting the relative intensity of light and shadow, the direction of the light and the possible effect of large areas of color neighboring the subject.

We have all been told that panoramas should be made very slowly, if at all, and a little experience will soon show one that panoramas in color must be made even more slowly than those in black and white. In a color "pan," not only do we have various objects crossing the field of vision, but we also have a shift in colors, which may be so unpleasant as almost to hurt the eyes when a scene whisks by at a rapid rate.

One hears a few legends about Kodachrome, the most common being something as follows— "Shhh . . . I heard that Type A with an outdoor filter gives better results than regular outdoor Kodachrome!" As a matter fact, it would take a far keener eye than ours to detect the difference in the results be-



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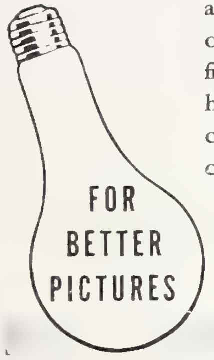

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Color filming—27 pages, illustrated
Featuring the family—34 pages
Lighting personal movies—37 pages, illustrated
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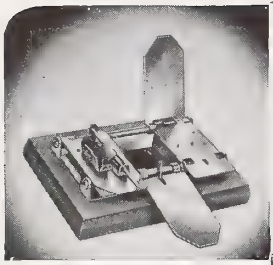

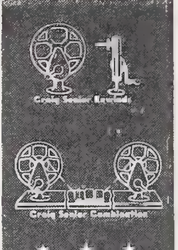

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tween the two, and we are pretty sure that there is no measurable difference. It is quite difficult to film the same scene with the same camera with two kinds of film *at the same time,* and that is the only way in which such a comparison can be made.

If such a difference does exist, I could bet that it is not half so important as the fact that you should be more accurate in your estimate of exposure.

It is true that there is one fact that might be considered. The filter that makes it possible to use Type A out of doors is also a haze filter; thus, it has a slight advantage in certain instances over regular outdoor film that is exposed without a haze filter. But I still think that it would be difficult to tell the difference between the two. I use Type A with a filter, not with any illusion that this method is superior, but simply as a matter of convenience, since I very often shift from outdoor filming to interior work, and the use of Type A saves changing film.

While on the subject of filters, I might mention the fact that many movie makers find more use for a Kodachrome haze filter in obtaining slightly warmer flesh tones, when they film portraits in the open shade under a blue sky or on overcast days, than in taking distant shots. Since the haze filter does not require an increase in exposure, certainly no harm will be done if you want to try it.

Another story that we encounter quite often is that "such and such" lenses are better corrected for color than are other lenses. This story is tricky, in that the scientific evidence on the subject is beyond the technical understanding of the layman. However, it can safely be said that *every modern movie camera lens made by a reputable manufacturer is adequately color corrected for every normal purpose, including color filming.*

This summer, then, let us forget a few of these rumors and devote our attention to following the directions of the film manufacturer and to using our own judgment, for all it is worth, in trying to select the best color scenes. There are few, if any, secrets in color filming. The best color filmers are not the best magicians, but simply the most careful workers.

## Your town at war

[Continued from page 325]

the exterior of the building, next by a close shot of the door lettered for Civilian Defense Corps, then by a medium shot and close shot of the mayor or chief.

*Here is located the central Control Office, from which go instructions to all branches of the Civilian Defense Corps.*

Use two or three varied shots in the Control Center.

*Backbone of Civilian Defense are the trained and established municipal services.*

Follow this title with one brief close shot of each of the major services in action, such as the fire department, police department, public works and public utilities.

*But in war time, these services must be augmented by civilian volunteers—for instance, the Fire Department, under Chief ..........*

Take from three to five scenes of the men and equipment of the regular fire department, ending with a scene of the fire chief.

*Under his direction, a corps of Auxiliary Firemen is being trained for first line duty with the Fire Department.*

Show, in closeup, the arm badge or insigne of the Auxiliary Firemen and film scenes of their training.

*More specialized tasks are assigned to the Rescue Squad, under Battalion Chief ..................*

Open with a closeup of the arm badge and follow with scenes of the Rescue Squad's work or training.

*In the Police Department, Chief .............. has marshalled his splendid force of ........ men for war duty.*

Shoot an assortment of scenes of members of the regular police department on various jobs, both usual and unusual.

*But help is needed with these many tasks, and it is supplied by the volunteer corps of Auxiliary Police.*

Open with a closeup of the arm badge and follow with scenes of the work or training of the Auxiliary Police.

*Picked men of the Police Force receive special training in the dangerous duties of the Bomb Squad.*

It seems unlikely that any but the very largest cities will have a specialized force of this kind, but, if one exists, the film, after showing the insigne, should describe the activities of this unit.

*Commissioner ..............., of the Department of Public Works, has his men ready for blasted buildings and damaged roadways.*

Follow this title with a series of scenes of this department and its equipment.

*Training with them are volunteers for the Demolition and Clearance Crew.*

Open on the arm badge and follow with scenes of work or training.

*Still others are on call in the division of Road Repair.*

Open on the arm badge and follow with scenes of their work or training.

*A Decontamination Squad is demanded by the threat of war gas, but its men can be trained only by instructors from the War Department.*

It seems unlikely that many communities in the country will be equipped for this work, so that, in most cases, this title and sequence will be eliminated.

*Public Utilities are ready for any emergency under the leadership of ..............*

Follow this title with scenes of the gas and electric companies, their equipment and so forth.

*But volunteer aids are being trained in the problems of blackout, air raid warning and utility repair.*

Show the volunteers in training in connection with the regular crews of the utility companies.

*Based in Blankville General Hospital, an Emergency Medical Service has been organized under Dr. ..................*

Show this setup, the doctors, the nurses and the nurses' aides and such mobile equipment as they may have at hand.

*Volunteer Nurses' Aides, following rigorous training by the American Red Cross, assist in both hospital and field units.*

Open on the badge of the Volunteer Nurses' Aide and then show the Aides in training and at work.

*Entirely a volunteer corps, the Air Wardens are to many people the heart of Civilian Defense.*

Open on the badge of warden service, follow with scenes of a warden on patrol and end this sequence with a shot of him interviewing one of his wards.

### TOO MUCH LIGHT

Have you ever had the experience of wondering why a given film looks overexposed on the screen, although previously it had appeared to be entirely satisfactory? If the picture is a color reel, in such a case, your first thought may be that the film has faded slightly. But it is more likely that you have set up the projector too close to the screen for the wattage of the bulb that you are using. A slight change in the distance from projector to screen makes a considerable difference in the concentration of illumination on the screen.

*These local guardians of civilian welfare are organized in Posts, each serving a unit of 500 persons.*

Shoot a study of the post and its equipment.

*Assisting each Post is a force of Fire Watchers, especially trained in fire bomb control.*

Open on the badge of the service and use shots of training.

*Emergency food and housing arrangements operate with the wardens, under the direction of Welfare Commissioner ...............*

Open on the badge of the service and continue with shots of arrangements.

*These six are the major services enrolled in our Civilian Defense Corps.*

Follow with a montage of brief closeups, symbolic of each—fire, police, public works, utilities, medical and wardens.

*Men and women, boys and girls . . . There is a job for all!*

Use a montage series of shots similar to the previous montage, but, in this instance, make the individual scenes of civilians in civilian dress—young men, old men, young women, old women, boys and girls and so forth.

*Are YOU playing YOUR part in Civilian Defense?*

Take another series of closeup shots, recapitulating many different kinds of services, both established and voluntary.

*ENROLL NOW!*

End on a shot of the American flag and the basic insigne banner of Civilian Defense side by side against the sky. Fade out.

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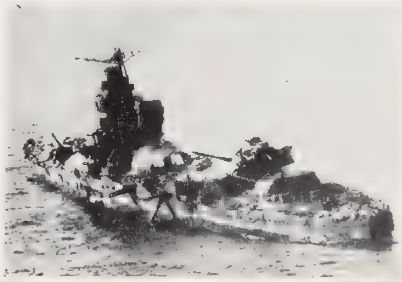

■ *Midway and Coral Sea Battles,* 8mm. silent and 16mm. silent and sound on film, has just been released by Castle Films, 30 Rockefeller Plaza, New York City. This picture starts with the movement of troops to Australia in a great convoy. The Midway battle is graphically shown. A high light of this sequence is the bombing of a Japanese heavy cruiser, which weaves dramatically in its attempt to escape, but which is torn apart, becoming a flaming hulk that can be seen clearly in the picture. At Coral Sea, a complete film story of the final hours of the famous aircraft carrier *Lexington* shows the crew crowding her forward deck and leaving to be picked up by rescue ships. This scene is followed by the explosion of her gasoline tanks, just before she goes down, flags flying, having been finished off by an American destroyer.

■ *The Forbidden Territory,* 16mm. sound on film, seven reels, seventy four minutes, is distributed by Hoffberg Productions, Inc., 1600 Broadway, New York City. Binnie Barnes and Gregory Ratoff are the featured players in this adventure story of war torn Russia. Spies, prison camps, scenes of Moscow night life and a thrilling chase over frozen rivers are woven into the background. An airplane battle, followed by the explosion of a huge airdrome, contributes to the excitement. To insure authenticity, the entire cast was taken to Latvia for filming the exterior scenes.

■ *Bob's Busy Day,* 16mm. sound on film, eleven minutes, is a short subject released by Comedy House, 130 West 46th Street, New York City. This is the only one reel short subject made by Bob Hope, the singing comedy star. In this hilarious story of an escape across the border, he is ably assisted by Leah Ray.

■ *Our Town,* 16mm. sound on film, is a full length production released by Nu-Art Films, Inc., 145 West 45th Street, New York City. This warm and glowing screen play, depicting life in an average American small town, is based on the Pulitzer prize winning play by Thornton Wilder. This touching and human drama was directed by Sam Wood and features such fine players as Martha Scott, Fay Bainter, Beulah Bondi, Thomas Mitchell, Frank Craven, Guy Kibbee, Stuart Erwin and William Holden.

■ *Cruising the Grand Canyon,* one reel, 16mm. sound on film in color, is released by the Bell & Howell Filmsound Library, 1801 Larchmont Avenue, Chicago. This nature picture of one of America's greatest spectacles includes scenes filmed from a boat as it tossed through tremendous whirlpools, providing thrilling and unusual shots. It was filmed by Captain Barry Goldwater as he traveled the Colorado River through the Canyon to Lake Meade and Boulder Dam.

■ *Vol. 2 of Official Films 1942 News Thrills*, 8mm. silent and 16mm. silent and sound, has just been released by Official Films, 425 Fourth Avenue, New York City. This edition features "on the spot" records of the war, with shots of such prominent participants as General MacArthur, General Stilwell, General Chiang Kai-shek, General Doolittle, Lt. Bulkeley and Lt. O'Hare. It includes scenes from the battle of Midway, just made available for public showing by the United States Navy.

## Filming backyard picnics

[Continued from page 326]

if you are geared for sound.

Perhaps you live in the Northwest, and your idea of a picnic is the sort that takes you out into the hills on horseback. All about you are the rolling valleys. You finally find your way into the canyon, and there is the creek, a tributary flowing right out of Heaven. You are going to eat beans, but these are beans such as you have never eaten before. These, my dear fellow, are baked in the oven of Mother Earth.

You show, in closeup, how it's done. First, you dig a hole in the ground. Then you lay a wood fire inside. You rake the embers and put in the pot of beans and seal the hole. And, while the beans are slowly baking, you gather some very dry wood, so as not to smudge your meat—and broil those juicy chops. Mud chicken is another delicacy. You take a chicken, clean it, wrap it in clay and lay it in the fire. Ninety minutes later, you take it out, break open the clay—and lo! the chicken emerges, tender white and sweet. The feathers adhere to the clay, so that little job is done. You can cook fish in the same way, and it tastes twice as good—when it's done outdoors.

Perhaps your idea of a picnic is to go to some picnic grounds in some friendly park provided with open air gas ranges, such as are now common all through the country. You simply insert a coin and presto! you have your fire. Your hamper holds everything that you need—the big brown casserole dish, full of rice in Spanish sauce; bread already sliced and buttered; and even the ice cream, packed in dry ice. Perhaps you have brought along some mealy Idaho potatoes, already peeled, and corn on the cob. These, too, are part of your picnic feast, for the thoughtful park commissioner has provided gas ovens for baking, as well. And, while the children are diving off the springboard, close by, Ma is cooking that delicious supper, unless, of course, it's her day out, and Pa is doing all the work!

The idea is to make this picnic story your very own. Tell it in your own words, just the way it happens. Don't dress it up by staging too many scenes. If you leave it alone, it will play itself.

For those who want to make the picnic picture at home and who have the grounds right in their own backyards—yep, you can have your picnic and eat it too!

The big buffet table is set out under the trees. Immense platters piled with joints of turkey and chicken, giant hams, cheese, lobster and shrimp salad, olives, pickles, sweets — all cry out "Help yourself!" And that's exactly what you do, for each guest shoulders a tray and is his own best waiter.

Perhaps you live on the Eastern coast, and your idea of a picnic is a jolly clambake. You arm yourself with the kettle, and, while the water is coming to a boil, you dig out the clams, scrub them clean, drop them into the kettle and eat them with melted butter. If you want to make a more elaborate affair of that clambake, you invite about fifty people, bring a boiler the way the fire department does, and serve things up in style. You spread the bottom of the boiler with seaweed, and into this drop squares of cheesecloth, filled with chicken, potatoes, onions and fish. Of course, you must have beer by the keg on the side, iced watermelon and pop —or your clambake is a fizzle.

The reason that I am emphasizing food is because that is the main attraction of your picnic, on the screen as well as on the table. You never think of a picnic without first thinking of what you are going to get to eat—and you are never so hungry, it seems, as when you are outdoors. But there's more to a picnic than its grub. There's all outdoors to shoot. Then there are the things that happen—when Willie, for instance, falls into the creek: when the

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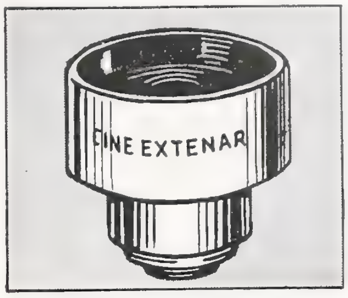

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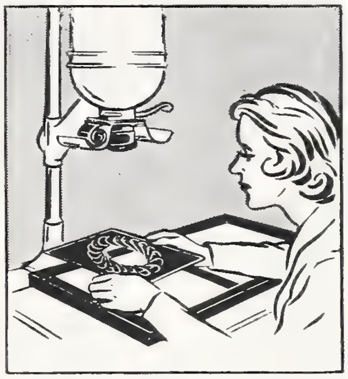

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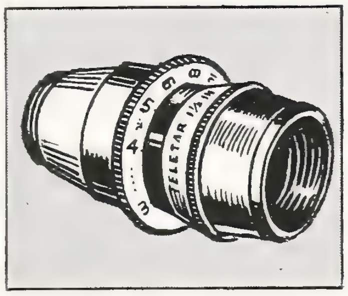

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coffee, for instance, boils into the fire; when the mosquitoes, for instance, decide to come as uninvited guests.

Food and fun and play. Maybe you pitch horseshoes or throw a soft ball or bean bag about. Perhaps you prefer to have an outdoor hand of bridge. There's fishing, swimming, sailing or hunting —depending on where you have decided to set your picnic.

Anyway, next time you pack the family hamper, don't forget to put in your camera. It's getting tired of staying at home while you and yours are out on a picnic.

## Amateurs film heroic saga

[Continued from page 322]

*Moods* as the musical background for the main title, which is superimposed over beautiful cloud pictures. The production gets under way with stock shots of Norway, the locale of the story, which were carefully edited and synchronized to the rest of the mood music. For example, the gurgling motif in the music is represented by a bubbling brook on the screen, and the forceful passages by a majestic waterfall, and so forth. (The stock shots came from library travel films.)

As the concluding bars of *Morning Moods* are being played, Peer Gynt is seen lying on the bank of a mountain stream to drink from it. A Norwegian stock travelog, showing reindeer, is intercut. The next scene is an upward shot of Peer rising from the stream; he wipes his dripping mouth and sees the reindeer. Another stock shot of the reindeer is inserted. A distant shot of Peer running in the direction of the reindeer, with hunting knife in hand, follows.

After a slow fade out and a long fade in, Peer and his mother, Ase, are found bickering in a near by forest (Winnetka Forest Preserve, in Illinois), arguing about the tall tales Peer is telling her. During the course of the argument, Ase tells her "no good" son that he should have married Ingrid, the daughter of a rich Norwegian peasant, whose marriage to somebody else will take place later that day. Peer carries his mother into a stream and sets her down on a log in the middle of it and leaves her there.

In the following scene at the wedding, many dissolves, double exposures and dolly shots were used. The wedding scene opens with an upward shot of a church tower, which dissolves into a dolly shot of a group of dancers, showing flashing feet and whirling skirts. The dolly used for this shot was a coaster wagon on which the cameraman lay flat. Wooden planks provided a smooth track, and the camera was pushed slowly toward the actors. The set used for the wedding scene was a Y.M.C.A. cabin in the Forest Preserve, surrounded, save for a small clearing, by woods. Straw for the roof and geraniums in the windows transformed it into a Norwegian farmhouse.

The camera moved from dancers to village musicians, to groups of elders, to the wedding table. Since all shots showed in the background bits of preceding shots, this technique kept a unity of scene that is effective. Peer's entrance was made dramatic by a series of "build ups." Peer's feet marching, a woman announcing his approach —then finally Peer arrives on the scene and breaks up a dancing group.

It was at Ingrid's wedding that Peer met and fell in love with Solveig. Thwarted in his courtship of Solveig, out of spite he steals Ingrid, the bride, and carries her off to the mountains. He is declared an outlaw and is forced to live with the mountain trolls. He falls in love with the troll king's daughter. Later, he asks the troll king for his consent to marry his daughter. The troll king is angered at Peer's request and sets about to torture and to kill him.

When the audience first is about to see the mountain king, all is black for a moment. The camera is at a distance of fifty feet from the action. A spot is flashed on the mountain king's face, and the camera, mounted on a dolly, travels forward so that the face becomes larger and larger. Finally, the camera comes to within three feet of the king's deformed face, which now covers the whole screen. At practically every showing, some persons scream at this effect.

*The Hall of the Mountain King* sequence is the one in *Peer Gynt* that we always will remember. The script calls for fifty trolls, nixies, elves, hobgoblins and witches of various sorts. They are wildly dancing around their captive, Peer Gynt, who is now firmly bound to a post and who is about to be roasted over a fire, then eaten.

Musicians will recall that Grieg's music for this theme begins in the low register, with a slow and definite beat; then it accelerates to a furious, wild infernal dance. Amateur ballet instructors and choreographers taught fifty willing high school youngsters how to dance in a troll like fashion.

After rehearsals, everybody pitched in to do his share in making the set. Costume crews were summoned, and masks and elaborate costumes were sewn together. A location had to be chosen which would provide an adequate electrical outlet for outside lighting at night. The best location was situated near one of the busiest highway intersections in the village of Winnetka.

Cameras and lights were set up and ready to go. Night was drawing near.

Finally, shooting was under way. In taking the scenes of furious dancing, the cameraman weaved in and out among the dancers, catching effective angle shots here and there. These shots turned out nicely.

Motorists and passers by were attracted like mosquitos by the 5,000 watts of lights and by the strange creatures cavorting about the lawn, keeping time to the weird music which was screaming full blast out of loud speakers—all this being much to the distress of business men from Chicago, who sought a peaceful night's sleep. Automobiles flashed their lights on the set, sometimes directly into the lens of the camera, thereby ruining many precious feet of film.

A fortnight later, everybody was again corraled into the spirit of Ibsen's mountain myths for retakes. This time, curious motorists were requested to douse their headlights.

Fate did not plan to have Peer die at the hands of the trolls. Norwegian myths tell of the great Boyg as one who delivers the trolls' victims to safety. The rescue by Boyg offered a good cinematic effect.

When it was dark outside, we strung a thin black wire from the studio porch to a clothesline post. From the middle of this wire, we dropped a piece of black shoe thread, to which we tied a mask that was constructed to represent the craggy features of Boyg. A helper, wrapped in black cloth (so as not to be registered by the camera), held a handy reflector with a No. 2 flood bulb inside the hollow mask, thus illuminating it from the rear. The mask was translucent, and the effect on the screen is that of a head floating listlessly through the air. After this scene was edited, we added talking and symphonic music by means of a recorder.

After Peer's mother dies and the troll king's daughter begins to track him over the mountains, to haunt him with his troll son, Peer flees from Norway.

After his Norwegian adventures, Peer made a fortune in slave trading. We find him with three soldiers of fortune on a Moroccan beach (Lake Michigan). When we took these scenes, we always shot toward the water, never toward the shore, else who would believe that we were really in Morocco? Just preceding the beach scenes, we had inserted stock shots of Moroccan shores, which provided the illusion that we felt we could maintain as long as Lake Michigan's topography was not obvious. The soldiers of fortune get Peer drunk, then persuade him to sign over to them his entire fortune. When Peer becomes sober, he steals a "Sheik outfit, complete with an Arabian steed." He then rides to a native village, where he sees Anitra, a beautiful slave girl, dancing at a native festival.

Throughout the film, library travelog stock shots were frequently tied in with our own "takes." This technique meant that our own sets and locations had to be exact duplicates of those found in the stock shots.

The music of the famous dance of Anitra lasts for five minutes, which is a lot of screen time. Something had to be done. In glancing over some travel films of Arabia, we decided to tie in these shots, so we did. But, wait a minute! There were fifteen Arabs in this picture; thus we had to get fifteen extras and duplicate makeups, properties and costumes to coincide with the stock travel scenes. That was only the beginning of our troubles. Dancing and pantomime had to keep in exact tempo to the recording of *Anitra's Dance*. We shot 300 feet of film on the shores of Lake Michigan by the sand dunes of Waukegan. After the final cutting, only a hundred feet were used, including the stock travelog shots.

During the editing, the film had to be cut into very short lengths, sometimes a few inches. Others were very long, to keep correct tempo with the music.

There follows a fervent love scene between Peer and Anitra, which turns into fervent hate, so Anitra has Peer chased all over the African wilderness. Here is our script for this sequence.

Anitra and Peer chase scene

1. *Fade in.* Peer Gynt is pacing his bronze horse with a definite ease, strutting as he pleases.

2. *Stock shot.* Arabs in the distance are seen streaming across the desert on horseback.

3. *Closeup* (shot from the running board of a car, made by shooting upward to exclude telegraph poles and to include sky background). Peer hears hoofbeats in the distance and he turns his head to see—

4. *Stock shot.* Arabs coming nearer.

5. *Medium shot.* Peer clutches the reins and whips the horse's back. Peer's horse pulls away from the camera, following from the automobile. Peer rides into the distance.

6. *Stock shot.* Arabs come even faster, in great hordes.

7. *Dolly shot* (from automobile). Peer urges the horse to go faster.

8. *Stock shot.* The Arabs getting very close, spears in hand, ready to strike.

9. *Medium shot.* Peer advances far from camera.

10. *Stock shot.* The Arabs come to a halt, appear to be fatigued and drop their spears.

11. *Closeup.* Peer watches the Arabs' distress, laughs and says, "I fooled 'em." He straps his horse and pulls away, leaving sky background. *Fade out.*

In the last scene, in reality, Peer is perched on top of a touring sedan, which is not included in the camera

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field. The automobile's clutch was quickly released, to give a realistic jerk, to simulate the motion of a horse startting to gallop away.

Years pass in the story, and Peer, an old man, returns to Norway on a ship which is wrecked off the Norwegian coast. The greater part of the storm and shipwreck was composed of stock shots —cut to the music of *The Return of Peer Gynt.*

The famous burial of Peer Gynt's spirit, largely in silhouette, and the mourners and pallbearers climbing the hill to the grave were started with the camera at a distance. Here, a series of dissolves was used, which gave an effect of a steady march to the grave, as one figure dissolved into another, the camera coming ever closer to the subject.

The Thin Person and the Button Molder scenes were made interesting by a constant change of angle, which included different scenic backgrounds in the Wisconsin Dells. After meeting up with the Thin Person and the Button Molder in the guise of death, Peer returns to his true beloved, Solveig, who has been waiting for him all these years. The final scene of the picture was taken at a distance of 500 yards from Solveig's house, and the figures of the actors, Solveig and Peer, were very small, giving contrast to the greatness of the countryside of little Norway (near the Wisconsin Dells). Then a very slow fade out ends the picture.

## Planetarium thriller

[Continued from page 324]

green gelatin filter, placed over the projection lens, reduces the brilliancy of the image of the screen so that it does not compete with the projected film. In the center of the image is a black rectangle, of the same size and shape as a projected image of 16mm. film. In this rectangle, the Kodachrome film of the surface of Mars is projected during the supposed operation of the Electron Telescope.

Filming these scenes involved some interesting problems. The first was the preparation of the three models to be used. A globe of Mars was constructed, two feet in diameter, and was painted in the proper colors. The latest charts that astronomers have made were consulted in outlining the conspicuous markings, and the surface of the globe is comparatively smooth, as it would appear from space.

For the surface detail shots, a huge drum, seven feet in diameter and four feet wide, was constructed out of heavy wallboard, which is supported on ball bearings. Mountains and deserts were fashioned with paper and glue. Sparkle was given to the polar caps by sprinkling those areas with tiny glass beads commonly used on projection screens. The features were painted in the familiar colors seen on the Martian surface — bluish green in the canal areas and pinkish red on the deserts. Only one polar cap was made on the drum so that almost a complete revolution could be made before the snow covered mountains appeared. This fact would give the appearance of a long panorama over the surface of the planet.

The apparition of the "man on Mars" was made of paper and glue in as fanciful a design as we could conceive. This part of the program had, of course, no basis in fact, but it was introduced just for fun. The huge insect like head was made large enough to slip over an operator's head and shoulders, so that he could give it some movement. An arm ending in a huge claw, something like a cross between a hand and a lobster claw, was added to heighten the effect.

In making the motion pictures, the instructions called for a great many flashes and out of focus filming, to show the difficulties encountered in utilizing such a new invention as the Electron Telescope, with its enormous magnification. The illumination on the models of Mars was kept at a low enough level so that the lens on a 16mm. camera could be left wide open. This large aperture made it possible for the cameraman to throw the images wildly out of focus, when he desired, merely by rotating the focusing lens mount.

To represent static and other disturbances in the operation of the "super telescope," a 100 watt bulb, swathed in white tissue paper, was repeatedly waved in front of the camera lens while filming was in progress.

But the white flashes introduced by the bulb appeared too brilliant on the screen during a dress rehearsal test; so, the flashes were painted right on the film with red, green and blue transparent lacquers, ordinarily used to dye electric light bulbs.

The film appearing in the view frame of the super telescope runs so smoothly that it is rarely recognized as a motion picture, because the projector is silenced effectively, and music heightens the unreality of the illusion.

The Hayden Planetarium has used 16mm. movies previously for different purposes. In the Trip to the Moon show, the dome of the Planetarium becomes the nose of a rocket ship. The illusion that a porthole is opened is obtained by flashing a section of the interior of the rocket ship upon the dome from a lantern. The open port is indicated by a black rectangle from which the audience peers out into a black night. Soon, the image of the moon appears in the window and grows larger as the space ship approaches. The image of the moon in the window drops out of sight when it fills the scene, and the next view is a closeup of the lunar surface as seen from a height of a few thousand miles. The ship then plunges into a crater for a landing.

The moon globe was first made in the form of a solid sphere; but, because of the long trucking shot required, the sources of light used to illuminate the sphere were always included in the scene. The solution was to paint the surface features of the moon on a spherical glass globe, about a foot in diameter. A flood bulb was placed inside the globe to illuminate it. All the light comes from the globe; therefore, the "moon" looks very realistic on film.

It was discovered that the globe could be kept in focus better if the camera were moved away from it than if the camera were moved toward it, because the focus could be set accurately for the closeup, and one could slowly change it to infinity as the camera trucks backward. To achieve the necessary approaching effect, the globe was turned upside down and was filmed that way. It was only necessary then to turn the finished scene end for end, which made the moon upright and which reversed the action simultaneously.

The 16mm. camera on a sturdy tripod, the cameraman and the focusing man were loaded upon a flat truck equipped with rubber tired wheels. A third man timed the operations with a stop watch, calling out the seconds when the truck should pass over previously made chalk marks on the floor. A fourth man pulled the truck away from the model as smoothly as possible. The focusing man on the truck turned the lens mount on the camera in accordance with the chalk marks on the floor, which indicated various distances from the model of the moon. It was necessary to withdraw the camera a total distance of over fifty feet, to produce an effective change in size of the moon.

The closeups of the moon's surface were filmed from an accurate scale model. A slightly convex disc, about ten feet in diameter, was carefully built from photographs made of the lunar surface. Sharp side lighting brought out the mountains and craters in dramatic relief.

Motion picture films have added a great deal to the impressiveness and novelty of the ambitious programs attempted at the Hayden Planetarium. Professor Barton, Curator of the Planetarium, is an amateur movie maker himself, which may explain his ability to find these new uses for films.

# MOON'S ECLIPSE AUGUST 25th

PETER A. LEAVENS, ACL

ON TUESDAY night, August 25, our summer full moon will pass through the shadow cast into space by the earth, causing a total lunar eclipse. This event is to be visible from most of North America, and it will therefore provide a fine opportunity for movie makers who are interested in astronomical events.

The circumstances of the August 25 to 26 eclipse are as follows. The moon enters the shadow proper, or umbra, at 10:00 P. M. The total phase begins at 11:01 and ends at 12:35 A. M. These are the hours of Eastern War Time, and time should be deducted as usual for other zones. Luna leaves the main shadow at 1:35 A. M. Prior to its entry and after clearing it, the moon passes through the penumbra, at which time an imaginary observer on the moon would see the earth partially eclipsing the sun. During the long totality period, the moon will glow with a faint coppery tinge.

As to equipment, telephoto lenses are of course imperative, to give a satisfactory image of the moon. For scenes including some terrestrial objects, a four inch focus is adequate with 16mm. However, since in August we shall concentrate on the moon alone, a longer focus objective is recommended. The six inch lens, generally available and owned by many movie makers, meets this criterion.

• Top, frame enlargement of a partial eclipse of the moon and, below, the author's camera with telephoto lenses, ready for eclipse filming.

Because of the very weak light emitted by the moon when it is nearly all immersed in the earth's shadow, only the more brilliant phases of the eclipse can be captured on Kodachrome; but fast black and white emulsions will permit covering virtually the whole phenomenon.

So that the finished film will show actual eclipse motion, it is wise to use the single frame device if your camera is equipped with one.

If you do not have a single frame device, use the slowest running speed, if only to gain exposure time. In stop motion, the shutter should be tripped once or twice a second; count the frames so that sufficient screen time will result, depending upon whether the picture is for projection at silent or sound speed. You need not be told that your camera must rest on an extremely heavy and secure stand of some sort, both to permit single frame exposures and to avoid general vibration which a telescopic lens would exaggerate.

Following is a basic guide, rated for Kodachrome, with absolutely clear skies at sea level. Proportional corrections, depending upon the local weather, can be made by the individual. Correct exposure will plainly reveal markings on the moon. When using stop motion, it is very important to test "drift," or passage across the field, caused by rotation of our world. Then, place the camera in relation to the moon at the beginning of the scene, so that the moon will ride over the picture center during a "take."

9:55 P. M. (Here the moon is deep in the penumbra; although the naked eye will fail to detect anything outstanding, by all means, make a continuous scene of the moon with color film. The actual darkening of one limb of the moon, together with penumbra shades, is astonishing when seen on the screen.) Take at least a twenty second run at *f*/5.6.

10:15 P. M. (Now the shadow will take a large "bite" out of the moon.) Use stop motion over several hundred frames, at an aperture of *f*/4 (*f*/4.5 will suffice).

10:30 P. M. (The moon is half eclipsed.) Employ stop motion, at *f*/2.8.

Further phases are too faint for Kodachrome except when the shutter speed is

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slower. A quarter of these exposures can be used for black and white film with a rating of Super X (Weston 32). Here are apertures for two more eclipse stages, using this fast black and white film—10:40 P. M., *f*/4, and 10:50 P. M., *f*/2.8. Try a running scene of near totality at *f*/1.6, using fastest film with Weston 100 daylight, together with slowest available camera speed. Part of the shadowed moon may show next to the small, bright crescent remaining.

Unless equatorial mounts and clock driven devices (to counteract the earth's turning) are set up, affording long frame exposures, totality must pass unrecorded. The procedures suggested previously, though, will give fine impressions of the eclipse. Also, they can be repeated in reverse order on the emersion.

You can make the movie more interesting by including sequences of the observing party and cameras, coupled with shots of illustrative material, explaining the celestial mechanics of the occurrence. It is well to conclude with a shot of the moon out full, filmed by means of a ten second continuous run at *f*/11 for Kodachrome.

## Picturing the long ago

[Continued from page 329]

wash—as colorful an array of lacy 18th Century linen as ever graced a cotillion.

Then come the formal gardens. *Don't* (and this is the only emphatic "don't" in all Williamsburg)—don't smear this place of beauty with a "pan." Walk down to the far gate and get your long shots. Compose your medium shots carefully, taking the square flower beds diagonally, and make a few closeups. But, all the while, keep one eye open for a hostess (she is in costume and is always willing and very able to pose) and ask her to walk down one of the paths lined with box hedges.

If the hostess is not busy, ask her to continue along down toward the pond. Then have her sit on one of the benches, and compose your idyllic scene of this quiet lake with the hostess in the foreground.

Finally, for the big "punch" and for the long fade out, walk about four feet inside either of the vine covered archways lining the sides of the garden and look upward at the palace. Shoot this scene in the early morning from the right hand archway, or in the afternoon from the other side; in either case, you will get a beautifully composed scene of the palace, with the tower just nicely framed by the archway under which you are standing.

*The Capitol.* The long shot right from the middle of the Duke of Gloucester Street is good, especially if you can shoot it in the afternoon, just as the coach drives up at about one thirty, bringing hostesses back from lunch. In this case, ask them to pause just a moment (they are used to this request) while you change position for a medium shot of the hostesses stepping down from their coach and entering the Capitol.

Another excellent long shot can be found just under the row of trees running at right angles and to the right of the Duke of Gloucester Street. Ask some of your party to walk toward the Capitol along the path to your right. Follow them and get a medium shot of the middle porch; this view should be framed by the opening in the brick wall. Now go back somewhat and tilt upward, to catch the tower and the Queen Anne flag. If you have a telephoto, bring it into action.

Another detail that is pretty and easy to get is the balcony which faces the Duke of Gloucester Street. Frame this shot through the carved wooden gate at the entrance portal.

*Exposure data.* No, this heading is not one of the buildings, but it *is* a point of interest and one that can be generalized very easily. With Kodachrome, when the sun is definitely shining, every one of these buildings can be shot between *f*/8 and *f*/11. If trees do not throw deep shadows on any major part of your scenes, the aperture is pretty certain to be *f*/10; if the scene is contrasty, open up to *f*/8 or even *f*/7. Only on closeups of the white towers should you close down to *f*/11, in order to get a deep blue sky background. Black and white films are so numerous as to defy such definite advance data, but when you use them be sure to put on a yellow filter.

*Bruton Parish Church.* This stately and truly historic building can best be viewed by a lens from the sidewalk at about noon. There is a tree next to a brick wall that frames the bell tower perfectly. Later in the afternoon you can get a nice upward tilt from about the center of the cemetery. And, while you are in this charming place, look around for some interesting closeups of the ancient gravestones. Interior shots of the church, unfortunately, are forbidden, as is the case in all these buildings.

*The Gaol.* Open this sequence with a closeup of the sign to the right of the entrance. Then go across the street for your long view. Here is one place that definitely calls for a larger diaphragm opening, for example, *f*/6.3 or even *f*/5.6 (for Kodachrome), since trees shade the building at every time of day. The most interesting medium shots, of course, are those of action around the stocks.

The gaolers, in costume, will put on a show for you, and wait until you get closeups also. But, for a better laugh, get some of your own party to pose with their hands and heads pinned inside the wooden stocks. Then shoot the person who fastened them there, walking nonchalantly down the sidewalk, and cut back to a closeup of the victims shouting frantically after him. Fade out.

*William and Mary College.* Strictly speaking, these buildings are not part of Colonial Williamsburg, but the main hall—the Christopher Wren Building—has been accurately restored and has a tremendous historical significance. This building, too, is always closely shaded, but morning is best for a front view, taken from a point over toward the President's Home on the right. With a telephoto, shoot the gilded weathervane. Then go through the building and frame a shot of the landscaped campus under an archway on the porch. If you can't get around to this scene until afternoon, shoot it from the campus between two stone pillars at the entrance to the lower playing fields.

*Homes.* The Wythe House is outstanding for its simplicity of design, and it can be pictured from two opposing angles—the front in the morning from across the Palace Mall, the rear in the afternoon from the lovely garden. Here, again, you should try to get a hostess to pose in the foreground, picking flowers. Once you have her there, move in for an upward closeup of her. Don't be afraid to ask for this cooperation; she will be glad to keep you happy.

Another house of different design is the St. George Tucker Home, right across the street. This is a private residence, but you can get all the shots you desire from the sidewalk. Best of these is from the corner, where trees arch over the three gables, and hedges fill out the lower left foreground. In this garden are beautiful examples of boxwood which deserve at least a few feet.

*Craft Houses.* These houses line the Duke of Gloucester Street and are generally "ripe" for shooting at about noon. All have scroll signs made to order for closeups, and in the windows of some there is craft work which you may be able to catch in closeup. By all means, do not neglect at least one closeup of the window posters in front of the wigmaker's shop. Down below the Wythe House is the Dean Forge which you might, but should not, miss. This scene is best pictured in the morning.

Raleigh Tavern, famous for the political sessions in its Apollo Room, can be pictured from across the Duke of Gloucester Street at about eleven o'clock in the morning. Following this long shot and a medium view of the doorway, look upward and get a closeup of Raleigh's bust, which few people ever notice.

*Continuity comments.* The coach which roams around town three times a day, carrying hostesses to and fro, is a fine medium of transition for those who have the time and patience to catch a scene of it in front of all the main buildings, to serve as an introduction to each.

Another good method is to use the map of Williamsburg, which is printed on sepia paper and which is quite in keeping with the mood of the town. However, the lines and house indications on the map are too small to be recorded, and it is advisable to use the map simply as a background for your subtitles. Perhaps you can place arrows on it, to denote each point of interest as it occurs in the film, and, in that way, bring out also the compact, logical layout of the town.

The arrangement of your sequences should be quite simple. You have two big features—the Capitol and the Governor's Palace. Whichever you choose to open the picture, use the other for the conclusion. Many methods of telling your story will occur to you after reading the brochures given to visitors. You can employ contrast—the simple life of the Colonists versus the elegance of the English governors. You can make general divisions, such as the town, the buildings, the scenery (including gardens and so forth). You can make it historical—from the Governor's Palace to the way in which our forefathers lived and to the Capitol where Patrick Henry spoke and where the breath of the Revolution was fanned into flame.

These are general suggestions, so designed because each individual is impressed by many and various things while visiting Williamsburg. The main point is to pick and choose your shots. For, here, in a veritable filmer's paradise, the temptation is great to cover everything in long shot. One thinks that he will save film. Actually, by taking a few long establishing views and careful closeups, you can make film last longer, and your story will grow more impressive. Williamsburg is made to order for motion pictures. Now, don't let it down!

## The clinic

[Continued from page 333]

have a camera with 100 foot capacity. One of these days, you may want to use a fifty foot roll of film, and you will find that you will have to use your 100 foot spool for a takeup. The next time that you use your camera, you will find that you have only a fifty foot spool on which to take up 100 feet of film. We are sure that you can see the difficulty that you might meet if you have no spare camera spools.

## Fast motion filming

[Continued from page 323]

three to five seconds (or faster, if there is more than barely perceptible cloud movement).

Be careful not to jar the camera while you are filming. Be sure to make allowance in the diaphragm setting for the fact that, when a single frame is exposed, the exposure time is roughly twice that for a scene filmed at normal speed. This fact means that, for most cameras, you would use an exposure of one diaphragm opening less than the exposure which you would use if you were filming the scene normally.

The factor by which the motion you are recording will be accelerated on the screen is obtained by multiplying by sixteen the number of seconds between successive exposures. The length of time that the projected scene will last on the screen will be the total time spent in exposing the frames divided by sixteen. For example, if single frames are made five seconds apart, the motion will be speeded up eighty times upon projection and, if pictures are taken for a total of twenty minutes, the scene will last about fifteen seconds on the screen. Twenty minutes may seem to be a long time to stand punching a camera, but you will be rewarded when you finally view the colorful changes of a sunset, or the "boiling" of a mass of clouds, in a way that can never be seen by the unaided eye.

One of the most fascinating subjects for time lapse work is an opening flower. Choose a flower which opens in a relatively short time and expose single frames, five to ten seconds apart. In order to catch the complete opening, considerable time may be required—perhaps one to two hours.

We cannot discuss time lapse pictures without pointing out some of the highly amusing effects which may be obtained. Focus the camera, for example, on a couple of unsuspecting painters who are at work; operate the camera at about one frame every second, and, when the picture is projected, you will realize that you have never seen real painting done before. In fact, the method may be extended to virtually all forms of human activity, and you will find that the dullest occupation becomes uproariously funny when it is speeded up ten to twenty times. Particularly interesting types of subjects are traffic scenes, building and construction activity and house wrecking, but there are also many other unsuspected sources of amusement.

Turning to the more serious side of time lapse work, let us consider briefly the technical aspects of this important scientific tool. Time lapse movies are important in studying growing cells and plants, highway traffic and building

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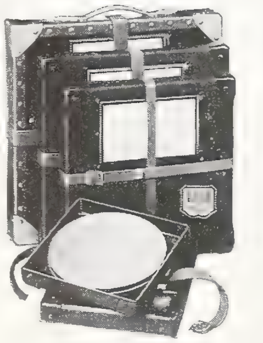

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construction, for example. For such work, specialized equipment is usually needed.

The Electric Time Lapse Outfit for the Ciné-Kodak Special has been designed to meet the requirements of serious amateurs, scientific investigators, physicians, professional cameramen and similar persons. It provides complete equipment for automatic single frame actuation of the Ciné-Kodak Special and, in addition, it offers a method of turning the photographic lights on and off at the time of exposure, if artificial illumination is necessary. It consists of the Electric Release, an electro magnet device which can be attached to the camera, the Electric Release Control Box, which has electrical circuits to control the Electric Release and to determine exposure time, and the Interval Timer, which governs the interval between pictures and which provides the automatic lamp control.

With it, pictures can be taken at regular intervals, varying from one quarter of a second to twenty four hours. The exposure time setting is independent of the interval between pictures and may range from 1/100 seconds to six seconds. Once started, the equipment will function with no attention whatsoever. Adjustments of exposure time or of the interval between pictures, to compensate for changes in lighting or rate of growth, can be made very simply.

Although time lapse pictures may be made either outdoors or indoors, the advantages of indoor filming are the uniformity of lighting and the freedom from wind. A time lapse picture of a flower which is growing (or opening) slowly may require relatively long intervals between frames, perhaps one to two minutes, and the filming may extend over periods of several days or longer. In such cases, it is a decided advantage to have automatic equipment for turning the lights on and off.

But you need not tackle so ambitious a problem as this. Try filming a flower opening by the button tapping method, and you will be surprised at the results that you can get.

## News of the industry

[Continued from page 334]

ture sound equipment for the nation's armed forces.

Mr. DeVry also announces that the Minute Man Flag, signifying more than ninety percent enrollment in the U. S. War Bonds and Stamp Payroll Plan, was recently presented to his firm.

### R.P.S. appointment

The Royal Photographic Society of Great Britain has appointed Joseph M. Bing, ACL, F.R.P.S., to serve as an honorary Foreign Corresponding Member of the Council in the U. S. A., in succession to the late Pirie MacDonald.

The other Honorary Corresponding Member is Dr. C. E. K. Mees, Hon. F.R.P.S., of Rochester, N. Y. Mr. Bing is also a Fellow of the Photographic Society of America, and Dr. Mees is an Honorary Fellow of the P.S.A.

### Haiti in photographs

Albert Greenfield, of Official Films, 425 Fourth Avenue, New York City, has had an exhibition of his photographs of Haiti at the Brooklyn Museum. The thirty two pictures that make up this exhibition are a selection from the many examples of photographic art that Mr. Greenfield brought back from his Caribbean tours.

### Flash in the making

The Wabash Photolamp Corporation, 335 Carroll Street, Brooklyn, N. Y., has prepared an educational exhibit on *Flash in the Making*. Designed for lecture use in the Army and Navy photographic schools, this display portrays in graphic step by step form the manufacture of a flash bulb, with all flash bulb parts mounted in semi assembly sequence, exactly as they come off the factory assembly line. It proved to be so popular that Wabash has made up additional units, available for store and school use.

### New Gutlohn releases

Walter O. Gutlohn, Inc., 75 West 45th Street, New York City, has announced the release of three new one reel, 16mm. films. *Middle East*, with maps and animation, depicts the vital necessity for Britain to hold the Middle East against Axis forces; *Mask Making* is an instructive film produced by Remo Bufao, famed modern mask designer; *How to Read a Map* shows how to interpret geographic and military maps, and its many drawings make it suitable for both school and general use.

### Centennial celebration

Agfa Ansco, of Binghamton, N. Y., in celebration of its centennial year, gave a dinner on July 23, at the Waldorf-Astoria, in New York City. This event, at which members of the photographic industry were present, marked the 100th year since Edward Anthony opened the first photographic supply house in the United States, at 308 Broadway, New York City. The firm which Anthony founded became later Anthony & Scovill, then combined the two names into the contraction Ansco, which it uses today.

In connection with this celebration, a collection of historical data was placed on exhibition at the Waldorf. Many early photographs, never before exhibited, were displayed. The Philadelphia Museum of Photography and the private collection of A. E. Marshall, executive head of Agfa Ansco, were the sources of much of the material used.

Other events of the day included placing a memorial plate on the building at 308 Broadway, which is today much as it was in 1842, and the presentation of a genuine magic lantern show, which used actual slides and lanterns of seventy five years ago.

### Producing booklet

A new pocket size booklet, well written and illustrated, has been issued by The Calvin Company, Kansas City, Mo. Entitled *Produced by The Calvin Company*, the booklet gives definitive information on the factors involved in making 16mm. sound movies for industrial and other purposes.

### "Kukan" wins prize

Ray Scott, a student of the N. Y. Institute of Photography, 10 West 33rd Street, New York City, was awarded the Academy of Motion Picture Arts and Sciences certificate for distinctive achievement in producing *Kukan*, the film record of China's struggle. This film was made with a 16mm. camera under the most difficult and dangerous conditions. John Grierson, Canadian Film Commissioner, made the presentation at the annual Motion Picture Academy dinner.

## Book review

■ *Focus on Learning*, by Charles F. Hoban, jr., 185 p., cloth; $2.00; American Council on Education, 744 Jackson Place, Washington, D. C.

The former director of the Motion Picture Project of the Committee on Motion Pictures in Education, appointed by the American Council on Education, has completed a five year long effort with the publication of the most philosophical, the most mature and the most reasoned discussion of motion pictures in education that has yet come to the attention of this reviewer.

Mr. Hoban's book is more than a report of the activities of his committee, although it gives excellent summaries of what the committee did. The volume contains the conclusions of the author, drawn from the material which his committee gathered, but presented as the deliberate opinions of a mind at once broad and incisive.

Mr. Hoban, among other things, considers that "it is the function of motion pictures to provide pictorial representation of the 'sensible world' and it is the function of the teacher, with the aid of the book and the lecture, the laboratory and the discussion group, the library and the study period, to direct and guide the student in 'penetrating within' in order to find 'substantial reality,' 'meaning' and 'truth'." (The quoted words are from St. Thomas Aquinas.) He says that "pictures are able to perform one or a combination of three functions: to show what something looks like, to show how something works (including how something is done), and to show how something happens." He then points out the unique capacity of movies in the last two of these functions. He puts one sided movie persuaders in their place with the statement that "it is the binding of prejudice in a bundle of emotions defiant of all reason and intellect that makes prejudice so difficult to deal with and reduces men to the inhuman level of the brute." He observes that "it is axiomatic that critical abilities must be trained with specific reference to motion pictures and that high pressure films must be used, if used at all in the school, with great care and under conditions which permit and foster the dominance of the higher mental processes."

In Mr. Hoban's book, there is a sensible and unemotional analysis of the place of films in education. Although the author has given many years to motion picture activities in teaching, he is able to look objectively on these years and to bring from the looking a particularly sound judgment on the whole matter.—*R.W.W.*

## Practical films

[Continued from page 328]

State milk inspector, as the technical directors. To date, it has been shown to more than 20,000 Idaho citizens.

### Medicine and Movies

At the recent annual session of the American Medical Association, a special conference was held on motion pictures in medicine. Among the topics discussed were the production, utilization and distribution of medical films. Strongly emphasized was the need for planning and coordination and the need for a central office for information on the production and use of medical films. The planning committee for the conference consisted of William L. Benedict, M.D., E. R. Coffey, M.D., Edmund J. Farris, Ph.D., Harry B. Harding, Adolph Nichtenhauser, M.D., Oscar W. Richards, Ph.D., and Ensign Warren Sturgis, U. S. N. ACL.

### Summer Camps

Summer camps are now in full swing. To help assure Lake Genesee Camp of a successful season, a group of Milwaukee enthusiasts, several months ago, released a camping film for building up pre season interest. The film, *Fireside Reveries,* shows in 350 feet of 16mm. Kodachrome two girls surrounded by winter, dreaming of the joys of last summer's camping days. Directed by Mrs. Kay Liebert, the movie was shot by George Sievers and Carl Liebert, ACL. Titles were made by Mrs. Erma Niedermeyer, ACL.

### Defense Work

Of particular interest at the moment is *Spotting the Bombers,* a 16mm. black and white film just released by Walter O. Gutlohn, Inc., of New York City. Available in either a sound or a silent version and running 330 feet, it was directed, shot, written and narrated by Ted Lundbergh. Other preparation work was done by Harry A. Kapit, while animation was added by Ernest Devoe. Enemy bombers are diagrammed in detail, with structural difference stressed. Spotters, wardens and the public at large will be interested.

Good or bad methods of work will largely determine the number of accidents which occur in a defense industry, where accidents are likely to be serious. With this fact in mind, W. M. Kellett is at work on a film, *Safety Saves,* showing the results of unsafe practices. The film is being prepared for Defense Industries, Ltd., ACL, in Winnipeg, Canada.

### Wee Beasties

The microscopic world of animals, plants and crystals is the subject of *The Invisible World,* an 800 foot, 16mm. film on Kodachrome, filmed by Father Venantius, ACL, of the Order Friars Minors Capuchins of Ottawa, in Canada. Showing this world in all its forms and in its natural colors, the film was designed for educational purposes. Of it, Father Venantius says, "It can also furnish a rapid means of knowledge, obtained without fatigue, concerning these admirable forms, almost unknown, of the infinitely little ones of the invisible world."

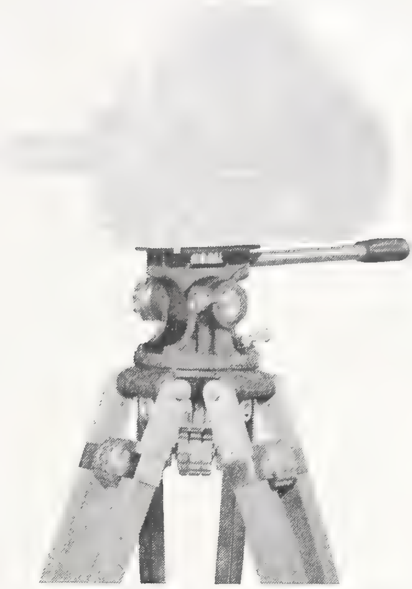
### Spotting Planes

Colonel Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, recently announced that work had begun on a War Department training film, *Identification of U. S. Army Aircraft.* Using both animation and aerial photography, the film will be made at the Disney Studios, under the direction of UB Iwerks, with Carl Nater as unit manager and Andy Anderson in charge of aerial photography.

## Amateur clubs

[Continued from page 327]

**4 Star contest** *Hoover High Prepares,* a one reel, 16mm. Kodachrome record of air raid preparations and other war work being carried on at Herbert Hoover High School, in San Diego, Calif., was first place winner in the annual contest of



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4 Star movie clubs, sponsored by the National Board of Review of Motion Pictures, in New York City. The film was produced by the Cinemasters, with Ruth Henry, ACL, as faculty adviser. Honorable mention in the contest was given to *Escape To Freedom*, a 16mm. monochrome production accompanied with music and narrative on disc, from the Photo Patrons Club, of East Side High School, in Newark, N. J., with Esther Martin as the faculty adviser. Helen Cahill was in charge of the contest for the National Board of Review, and the League's service staff comprised the board of judges.

**Heard in Hartford** Following the success of his *Where The Americas Meet*, screened earlier this year for the Hartford Cinema Club, Morton H. Read, ACL, and Mrs. Read, of Springfield, Mass., were recent return guests of that veteran unit for a presentation of *Holiday in Dixie* and *Reluctant Santa*. Both films, like the one previously shown, are presented with a well rounded and unusually effective scoring of music and narrative. On the same program, Eugenie Williams disclosed her provocative short subject, *Failure of an Experiment*.

**Tulsa serves** The Tulsa Am-Mo Club, in Oklahoma, has announced arrangements in its community to take motion pictures of service men's families, to be sent to them at camp, and of service men stationed in the district, to be forwarded to their homes. Production is planned on either 8mm. or 16mm. stock, black and white or color, with the only cost to the subjects being the price of the film used. Dr. Ira T. Parker was the author of this novel plan.

**Winners in Washington** *The Will and The Way*, Maxim Award winner in 1940 by Chester Glassley, of Dallas, and *Ten Pretty Girls*, an award winner in a West Coast competition, by Ancor Jensen, of Seattle, were the featured film fare at a late meeting of the Washington 8mm. Movie Club, in the nation's capital. Members' work by M. Hejnal, ACL, T. B. Bliss and J. W. Burns, ACL, rounded out the picture program. The club had as special guests at the meeting John Chedester, president of the Washington Society of Amateur Cinematographers, ACL, and Edmund Henderer, hobby column editor for the Washington *Sunday Star*.

**St. Paul elects** New officers for the current club year have been elected and announced by the St. Paul Amateur Movie Makers Club, as follows: Howard L. Hanson, president; Harold Smith, vicepresident; Mrs. S. L. Johnson, secretary treasurer. Programs will be in charge of Louis Finn, ACL, Kenneth Hezzelwood, ACL, and Mr. Lucius. Members of the St. Paul group have heard recently from Everett Miller, Visual Education Department, University of Minnesota, on the subject, *Sound With Your Films*, and have seen *Hawaii*, by Dr. T. L. Birnberg; *Northern Vacation*, by D. B. Gustafson; *South to New Orleans*, by Arnold Elvrum.

**Bid by ballad** Dr. Joseph Sovine, ACL, who seems to be no ordinary movie maker, is apparently no ordinary host either. For recently, when he invited his fellow members of the Indianapolis Amateur Movie Club to his home for a meeting, the invitation came in verse:

"I can't show you any mooses, neither Pueblo papooses,
Nor a wild and angry cobra, with fangs stuck out before,
Nor Indian tarbooshes, nor stacks of chips with deuces,
Nor clouds which race the heavens; a fact which I deplore.

"I can't show you any tumors, deftly found within the bloomers
By a masked and hooded surgeon, standing in a pool of gore,
Nor a brook of moods and humors, nor a newsy reel of rumors,
Nor a Technicolor talkie with busses by the score.

"I can't show you any Diesels with coaches red as measles,
Nor a factory sawing marble, just as they did of yore,
Nor a color demonstration, with recorded recitation,
Nor a lurid jungle epic, with elephants galore.

"But for circles of confusion and an optical illusion,
And a novel demonstration of movie making lore,
For a Maxim Award Winner and the usual buffet dinner,
Come at nine P.M. next Wednesday and knock upon my door!"

Of particular amusement to the club members was the fact that all the subjects mentioned in Dr. Sovine's ballad had actually been seen in films previously screened before the club.

**Atlanta awards** Certificates of Proficiency in Cinematography were awarded for the first time to three members of the Atlanta Movie Club, ACL, in Georgia, on the occasion of the group's recent annual dinner dance, held in the city's Atlanta Biltmore. "Dinty" Moore, Barnard Loden and Albert B. Duke were the club members so honored in this new plan to recognize the successful production by any members of a competent motion picture running four minutes or longer. Rounding out the dinner program was a screening of *Two Weeks with Pay*, by Douglas Cone, and a talk on *Editing and Timing*, by Samuel Candler, the club's president.

**Awards in Trenton** At their last meeting before the summer recess, members of the Trenton Movie Makers, in New Jersey, presented awards to Charles R. Dobbins, ACL, and Daniel R. Kerwin, ACL, as producers of the year's best films in 16mm. and 8mm. classes respectively. The prizes chosen by the club were annual memberships in the ACL. Mr. Kerwin's award winning film was seen at the meeting, along with pictures by Stephen C. Kovacs and Frank Soriero. Monthly meetings at the Y.M.C.A. will be resumed in September.

**Tri-City winners** Tom Griberg, ACL, and Georgia T. First, ACL, have been announced as first place winners in the 8mm. and 16mm. classes, respectively, of the recent annual contest conducted by the Tri-City Cinema Club, with headquarters in Rock Island, Ill. Clifford Paul, of Moline, was the judge. Mr. Griberg's 8mm. winner was titled *Mother's Little Helper*, while Miss First came through in 16mm. with *Skippy Sees the Zoo*. At the same meeting, new officers for the coming club season were elected as follows: Dr. Paul A. White, ACL; president; Miss First, vicepresident; Willis Lathrop, ACL, secretary treasurer. Serving with them on the board of directors are Harold Hainline, Harold Swanson and Dr. F. J. Verneulen.

**Schenectady sees** *The Will and the Way*, 1940 Maxim Memorial Award winner by Chester Glassley, of Dallas, Texas, was the featured film on a recent 8mm. program seen by members of the Cine Group, Schenectady Photographic Society, ACL. Members' pictures rounded out the evening as follows: *Lebanon Shakers*, by F. M. Spoonagle; *Canadian Fishing*, by E. H. Ayres; *Cape Cod*, by Leo Schaab, ACL; *Graduation*, by E. H. MacMullen, ACL; *Cradle of Liberty*, by H. M. Jacobs.

At a later general meeting of the entire society, Harley H. Bixler, ACL, presented his 16mm. feature film, *Canada's Garden Province* (Movie Makers, June, 1942), and the members elected the following officers for the coming club season: R. N. Bushman, president; C. B. Sellers, vicepresident; J. F. Butler, treasurer; B. E. Stiles, corresponding secretary; Mr. MacMullen, recording secretary; Ben Kowobus, purchasing agent; A. L. Schumacher, B. Cruger and C. W. Woodall, directors.

# CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

## EQUIPMENT FOR SALE

■ BASS SAYS: Cine Leadership exemplified in complete stock of new and used cine equipment for immediate delivery. USED CAMERAS: Cine Special, late model, 1" Kodak f/1.9, 2" Dallmeyer f/1.5 and screw-in turret, $545.00; Cine Special, late model, 1" Kodak f/1.9, 2½" Kodak f/2.7, $449.50; 200 ft. Cine-Kodak Magazine, good condition, $144.00; 8mm. Bell & Howell Companion, f/3.5 lens, $42.50; 8mm. Revere Model 99 Turret, f/2.5 lens, 1½" Wollensak f/3.5, $97.50; 8mm. Zeiss Movikon, Zeiss Sonnar f/2 lens and case, $125.00; 8mm. Bolex, 12½mm. Wollensak f/1.9, 1" Wollensak f/2.7 focusing mount, 1½" Meyer Britar f/2.7 and case, $262.50; 16mm. Cine-Kodak Model E, f/3.5 lens, $32.50; 16mm. B. & H. 70A, f/3.5 Cooke, $44.50; 16mm. Keystone Model A-3, 1" f/1.5 Wollensak, $54.50; 16mm. Filmo 121 Magazine, Cooke f/2.7 fixed focus, with case, $57.50; 16mm. Simplex Pockette Magazine, f/1.9 Kodak Anastigmat, optical finder, $64.50; 16mm. Cine Magazine Kodak, f/1.9 lens, with case, $92.50; 16mm. Filmo 70A, with 1" Dallmeyer f/0.99 focusing mount, case, $119.50; 16mm. Filmo 70DA, 20mm. Cooke wide angle f/3.5 fixed focus, 1" Cooke f/1.8 focusing mount, 3" Wollensak f/4, with case, $237.50; 16mm. Filmo Autoload Master turret, fitted with 15mm. Wollensak f/2.7 focusing mount, 1" Wollensak f/1.5, 3" Wollensak f/4, $257.50. RARE CINE LENSES: Write for current quotations. We may have what you want. USED PROJECTORS: 8mm. Keystone C-8, 200 watt lamp, $22.50; 8mm. Keystone J-8, 300 watt lamp and case, $29.50; 8mm. Kodascope Model 80, 300 watt lamp, with case, $47.50; 8mm. Kodascope Model 70, 500 watt lamp, like new, $54.50; 8mm. Revere Deluxe, 500 watt lamp, with case, $69.50; 16mm. Keystone A-74, 300 watt lamp and case, $27.50; 16mm. Bell & Howell, 400 watt lamp, 2" lens and case, $50.00; 16mm. Bell & Howell Auditorium, 1200 watt lamp, 1600 ft., case, $295.00. In stock new Filmomasters 8 and 16mm., Ampro 8, Revere Deluxe, Keystone A-82. Send for Bass Supplementary Price List of Cine Equipment up to date—silent and sound and supplies. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ FOR sale: 16mm. Victor Model 4 camera, f/2.9 Dallmeyer lens, case, tripod with pan-tilt head. Excellent condition, $85.00. BOX 241, MOVIE MAKERS.

■ BARGAINS: Several used 16mm. cameras and projectors at close-out prices. Many hard-to-find 8mm. & 16mm. movie cameras & projectors, and 35mm. candids. Send for list or ask for what you want. CAMERA SHOP, Frankfort, Indiana.

■ LIKE new B & H 70E, Cooke f/2.7, $85.00; case, $15.00. Want 16mm. viewfinder objectives for 15mm. lens. Trade Sportster on Filmo 8mm. Turret. THOS. PETERSON, Box 228, Tucson, Arizona.

■ ONLY 2 cameras in stock. 16mm. Bolex camera with 1" Leitz Hektor f/1.4 lens and case, $362.50. 8mm. Bolex camera with 12.5mm. f/1.5 Kino Plasmat lens & case, $300.50. Trade in your old camera for "the finest." Write for new bargain list of cameras and accessories. MEDO PHOTO SUPPLY, 15 W. 47th St., N. Y. C.

***Want to sell—camera—projector—accessories—films?***

Use MOVIE MAKERS classified, and you can immediately dispose of movie equipment that you no longer need. MOVIE MAKERS classified will bring you magical results.

## Who will win the Hiram Percy Maxim Award for 1942?

**Who will place in MOVIE MAKERS 1942 Ten Best?**

*(The world's oldest annual selection of the best amateur movies—open to all amateur movie makers in the United States.)*

**The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS. The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a replica in miniature of the Memorial and a cash award of**

**$100.00**

**Every movie maker in the United States has a chance at this award and at a place in MOVIE MAKERS Ten Best.**

**It is only necessary to send your entries to MOVIE MAKERS so that they will arrive before 5 P.M., October 15, and to accompany them with the entry form below, properly filled in and signed.**

**In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).**

**The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the GENERAL CLASS of the Ten Best.**

**To classify entries properly, send the certificate below with each film that you submit.**

**You may submit films for consideration as early as you wish and you may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible (except that 35mm. films are admitted only if they qualify in the General Class).**

*Send entries and certificate to*
MOVIE MAKERS
*420 Lexington Avenue*
*New York, N. Y.*

Place ..........................

Date ..........................

I, .............................. (name)

certify that:

1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1942,

a motion picture made by me entitled:

........................ (name of film)

(signature) ..........................

■ FULL LIST PRICE ALLOWANCE for your Eastman Model 20, 25, 60, or Magazine 8mm. camera, or your Bell & Howell Sportster or Companion, to apply on new Bolex 8mm. camera. IMMEDIATE DELIVERY: Eastman 2 inch f/1.6 lens, 6 inch f/4.5 telephoto, 4 inch f/2.7, Weston Cine Master Meter. Cameras: B&H Companion, f/1.3 lens, $75.00; Agfa 16mm., f/3.5, $37.50; Simplex Magazine with f/1.9 and 3 inch f/4.5 and case, $75.00; B&H Sportster, f/2.5 lens, & windbak, $60.00; Bell & Howell 70-D with f/1.5 lens, $139.50; Bell & Howell 70 with turret front, f/1.8 Cooke lens, $95.00; 8mm. Perfex Magazine, f/2.7 lens, $44.50; Univex, f/4.5 lens, $6.50; B&H Automaster, f/1.5 lens, $153.00; Bolex 16mm., f/1.5 lens, $195.00; Bolex 8mm., f/1.9 lens, $195.00; Bell & Howell Companion, $39.50. PROJECTORS: Eastman 16mm. Model E, 750 watt, $55.00; Victor Model 11, 750 watt and case, $89.50; Bell & Howell Showmaster, $149.50; Bell & Howell Model 130, 1200 watt, $250.00; Ampro UB sound projector, $375.00; Bell & Howell 120 FILMOSOUND, $325.00; 39 x 52 tripod beaded screens, new, $14.75. LENSES: Hugo Meyer Convertible Plasmat set having 3½ inch f/4.5, 4¾ inch f/8, 6 inch f/6.3, priced at $75.00; 2 inch f/1.5 Hugo Meyer Plasmat, $79.50; 3 inch f/1.9 Leitz Hektor, $99.50; 15mm. Cooke f/2.5 foc. mt., $75.00; 1½ inch Cooke, f/3.5 foc. mt., $75.00; 2 inch Dallmeyer f/1.9, $49.50; 3 inch Dallmeyer f/2.9, $49.50; 1 inch Hugo Meyer Plasmat f/1.5, $55.00; 6 inch Hugo Meyer, f/4, $85.00; 8mm. wide angle lens & finder, $21.50 ALL ITEMS LIKE NEW. Satisfaction guaranteed or your money back. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn.

## EQUIPMENT WANTED

■ WANTED: Movikon 16 with Sonnar f/1.4, with or without telephoto, for cash. I. J. BRAUN, 5125 No. Lotus Ave., Chicago, Illinois.

## FILMS FOR RENTAL OR SALE

■ 100 FOOT 16mm. sound film, 59c. All sizes film bought, sold, exchanged. Catalogue, sample film 10c. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

■ RENT by week. 8mm., 16mm. films. New catalogs. Lowest rates. DAYTON FILM, 2227 Hepburn, Dayton, Ohio.

■ AVAILABLE now at lowest prices. Latest 8-16mm. home movies. Rentals, exchanges, sales. Every purchase guaranteed. Write Dept. Y-5 for free catalogue. BAILEY FILMS, 1651 Cosmo, Hollywood.

■ OUTSTANDING professional comedies and full length features in 8mm. "Twenty Thousand Leagues Under the Sea," "The Passion Play," and others. COPE STUDIO, 3720 So. Figueroa, Los Angeles, Calif.

■ SEVERAL used 16mm. sound features and comedies for sale, $5.00 per reel up. ROBERT WYGANT, Heights Theatre, Houston, Texas.

## FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers. New and used prints. Sales, exchanges, trade-ins. RIEDEL FILMS, Dept. MM-842, 3207 Joslyn Rd., Cleveland, Ohio.

■ 16MM. FILMS EXCHANGED, 400 ft. reel, silent, $1.00; sound, $2.00. Latest releases. Free 40 page catalogue. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

## TRADING OFFERS

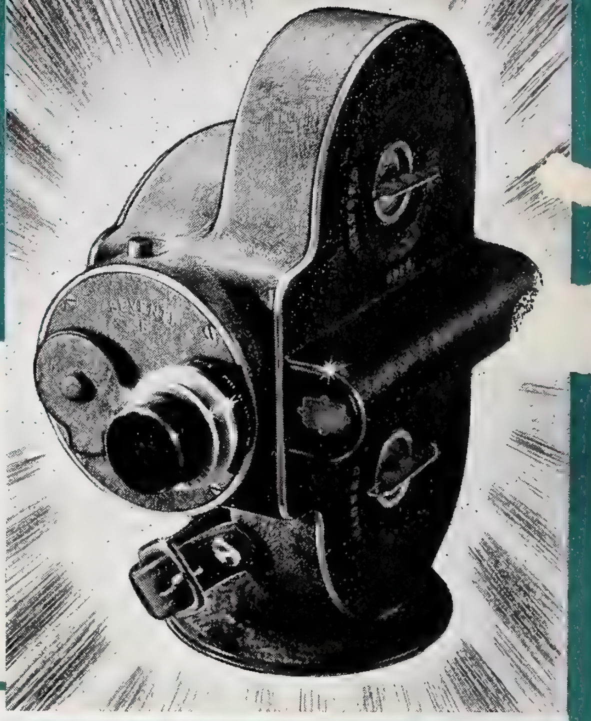
■ REVOLVERS, 22 target pistols, automatics and shotguns accepted in trade at very liberal allowances on all makes of cameras, projectors, lenses, screens, exposure meters, candid cameras and everything photographic. NATIONAL CAMERA EXCHANGE, Established 1914, 11 So. Fifth St., Minneapolis, Minn.

***Want to buy—camera—projector—accessories—films?***

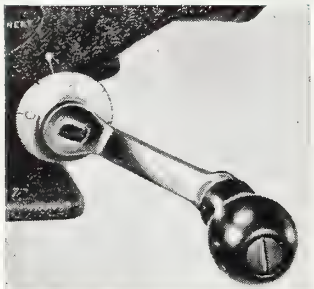
Use MOVIE MAKERS classified, and you will immediately obtain the movie equipment that you want. MOVIE MAKERS taps the biggest reserve store of cine items in the world.

Printed by WNU, N. Y., in the U.S.A.

# How to MODERNIZE YOUR *Filmo* 16mm. CAMERA and PROJECTOR



**REFINISH FILMO 70 LIKE NEW.** Many years of faithful service are built into your Filmo 70. If its case is a bit "battle scarred" let us refinish it for you and it will look like new again. We take the camera entirely apart and finish the cast-aluminum case exactly as a new camera is finished. You have your choice of brown or black damaskene—a durable and popular crinkle finish. For this job the camera must be sent to our Chicago factory. We suggest sending it through your dealer. Price $16.50.



## Add a Hand Crank and Frame Counter for Lap Dissolves, Double Exposures

By adding a hand crank to your Filmo 70, all the tricks that depend on ability to rewind the film within the camera are yours. The hand crank permits you to wind the film back and expose it a second time for making lap dissolves, titles on moving backgrounds, etc., and the clever frame counter permits accuracy. Normal forward motion of the film may also be accomplished with it. The hand crank is detachable. Installation can be made at our Chicago factory only. Price, including crank and frame counter, is $27.50.

## 3-Lens Turret Head for Filmo Auto Load and 141

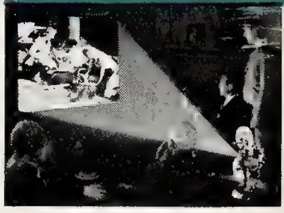
A three-lens turret can be installed on any Filmo Auto Load or 141 camera. The three-lens turret gives your camera versatility far greater than is possible with a single lens, because by rotating the turret, the lens for any situation is instantly ready. Furthermore, as you rotate the turret to change from one lens to another, the positive viewfinder is changed automatically. Installation is made at our Chicago factory and requires about two weeks. Price for installation on 141 or Auto Load, not including lenses, $85.

FILMO
AUTO LOAD
BELL & HOWELL

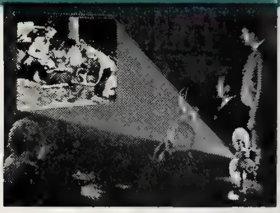
## New Exposure Dial for Filmo 141, Auto Load, or Auto Master

This new dial provides a more versatile exposure guide for either color or black-and-white. It covers *all* of the factors that affect lens diaphragm setting, including the time of year and the hours of the day. It is an inexpensive addition to your Filmo 141, Auto Load, or Auto Master camera that goes a long way in bringing it up to date. Installation can be made at Chicago or any branch. Price of dial for either 141, Auto Load, or Auto Master, $4.50.

## Step Up Illuminating Power of Your Filmo Projector



***Get This . . .***



***Instead of This***

Within the past few years, startling improvements have been made in projector illuminating power. If your projector is one of the earlier models built before these improvements were made, you can now have them at a conversion cost much less than you probably expect.

Color films absorb more light than black-and-white. A more powerful light is therefore needed to project a clear, brilliant color movie on the screen.

Just how much difference today's high-powered lamps make in screen results is something you can't fully appreciate until you see it. When you see the new beauty and sparkling detail that today's brilliant illumination gives your own films, you will want your Filmo brought up to date. We suggest that you take your projector to your dealer. See the difference in today's illumination, discuss with him the conversion you want, and let him send the machine to us. He can quote you the exact price for the conversion you elect.

**Send for new booklets illustrating these and many other modernizations for Filmo Cameras and Projectors**

## *Install Pilot Light for Convenience in Threading*

If you have a Model 57 16mm. Filmo Projector, you'll find the new pilot light, which can be installed at moderate cost, a great convenience. It has a "built in" appearance and is mounted so as to illuminate the sprockets and film gate. It makes threading easy without turning on the room lights; turns off and on by pushing or pulling the polished metal cap. Projectors must be sent to the factory for installation of this pilot light which is the same as now used on current Filmo Projectors. Price $14.80.

## *What's New in the FILMOSOUND LIBRARY*

*Transporting the Injured—one of many scenes that show you the right thing to do in emergency*

**FIRST AID FILMS.** Do you really KNOW the basic principles of rendering first aid? These are days when everyone should—and there is no better way to learn than through movies. The first aid films available to you through Filmosound Library are praised by first aid teachers, physicians, and laymen. They are used in schools, factories, by defense councils, police and fire departments. The rental cost, as you know, is slight.

**CRUISING THE GRAND CANYON.** This film takes you on the greatest thrill ride in America and gives an interesting, educational view of the "world's biggest ditch" from an unusual angle. The trip ends at Boulder Dam.

*The Filmosound Library offers you every type of film from one comprehensive source. Send for catalog of more than 3000 selected motion pictures.*

**Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907***

BELL & HOWELL COMPANY
1843 Larchmont Avenue
Chicago, Illinois

Send booklet illustrating and describing modernizations for ( ) 16mm. Filmo Cameras; ( ) 16mm. Filmo Projectors; ( ) Catalog of Filmosound Library; ( ) Films That Fight for Freedom.

Name........................................

Address........................................

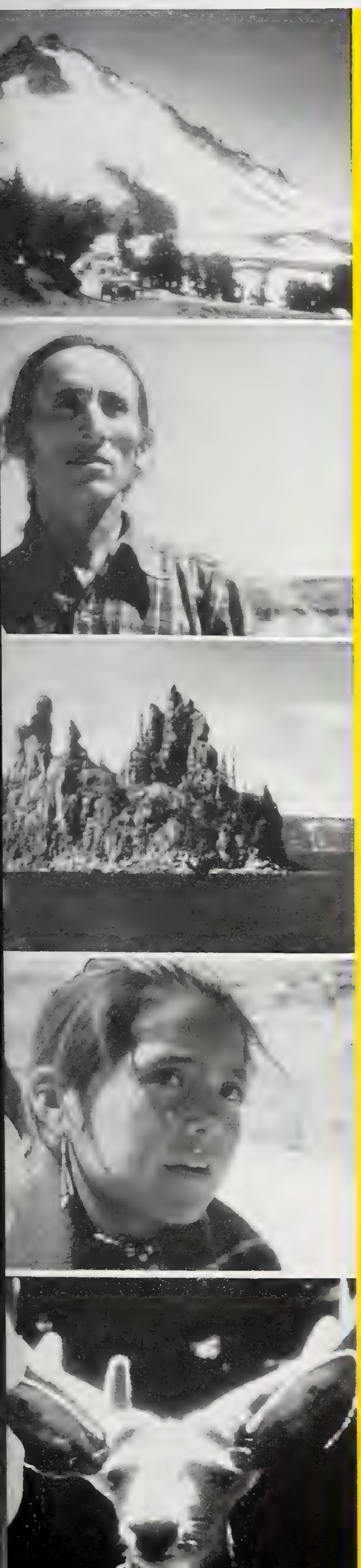
City........................... State...

MM 8-42

**PRECISION-MADE BY** *Bell & Howell*

# MOVIE MAKERS

**Magazine of the Amateur Cinema League, Inc.**



## ★ *Oregon's Sapphire Bowl*

• A description of what the cine traveler will find at Crater Lake.

## ★ PROGRAM PROBLEMS

• An experienced club president tells of the trials that come to all clubs.

## ★ SCHOOL FILMS DEFENSE WORK

• San Diego High School records what it has contributed to city's defense readiness.

**25c** **SEPTEMBER, 1942**

# *How Good are your Movies?*

## *You might win—*

## The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1942

The Hiram Percy Maxim Award is offered for the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1942 Ten Best and the Hiram Percy Maxim Award!

MOVIE MAKERS Ten Best Non Theatrical Films of 1942 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of MOVIE MAKERS from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the General Class of the Ten Best.

HIRAM
PERCY
MAXIM
MEMORIAL

### Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1942 Ten Best and the Maxim Award must reach MOVIE MAKERS office, at 420 Lexington Avenue New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate at left must be provided for each film that is to be considered in the final selection After October 15, when the Ten Best is closed to new entries a tentative selection will be made by the staff of MOVIE MAKERS for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1942, before five o'clock.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Because of war conditions, entries cannot be received this year from movie makers outside the United States or its possessions.

8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in MOVIE MAKERS Ten Best Non Theatrical Films of 1942 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

**Send the Certificate Below With Each Film That You Submit to MOVIE MAKERS,** 420 Lexington Ave., New York, N. Y.

Place ........................................

Date ........................................

I, ........................................ (name)

certify that:

1. I have received compensation from a client for

2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1942,

a motion picture made by me entitled: ........................

........................(name of film)

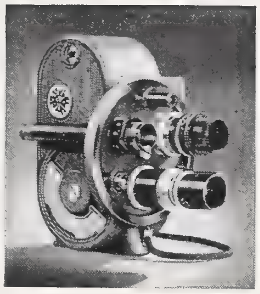
(signature) ........................................

# *For Professional Results*

## AND 8mm. ECONOMY...

# *Filmo* "Sportster" 8 Camera

Filmo 8mm. motion picture cameras are precision-built by the makers of Hollywood's preferred professional equipment, embodying craftsmanship for which all Bell & Howell equipment is famed. "*What you see, you get*"—and what you get, you're proud of!



→ **Filmo "Sportster" 8** *has fully enclosed spyglass viewfinder . . . "what you see, you get," in slow-motion, fast, or intermediate speeds. Loading is simple . . . no sprockets to thread . . . film, color or black-and-white, drops into place. Fine, fast 12½mm. lens; automatically reset film footage dial.* Lifetime guarantee.

← **Filmo 8 "Aristocrat"** *has all the advantages of the single-lens Filmo 8's in addition to many other features, including the versatility of a three-lens turret head...any one of three lenses, each with its matching viewfinder objective, may be placed quickly in photographing position simply by rotating the turret.*

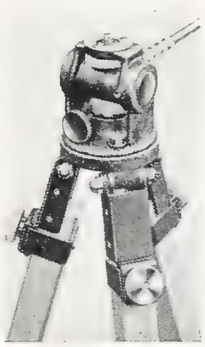
BELL & HOWELL
FILMO

# *Filmo Accessories*

## TO MAKE YOUR CAMERA MORE VERSATILE AND RESULTS MORE PROFESSIONAL

### ← TITLERS FOR SINGLE-LENS 8mm. FILMOS

In addition to filming typewritten, hand-lettered, or hand-written title cards, this Titler records pen or pencil in act of writing or drawing, and titles composed of "soup alphabet" or other small letters which may be made to move magically onto the screen. It also films small objects such as flowers, insects, etc. The card holder takes cards approximately 3¼ x 2 9/16 inches. A dozen each of black and white cards supplied with Titler. Also furnished are two 75-watt and two 100-watt projector-type lamps. Price . . . for single-lens Filmo 8's . . . $26.65, for Aristocrat Turret 8's . . . $29.35.

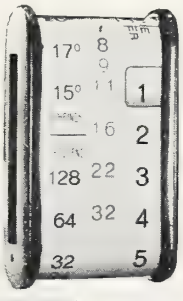


**FILMO TRU-PAN TRIPOD**

Fine quality B&H pan and tilt head insures smooth action. Two-section legs of selected, straight-grained birch are strong and rigid and have reversible tips—spikes for outdoor, rubber for indoor work. The high quality of this tripod cannot be judged by its low price . . . $20.

**FILMO TITLE BOARDS.** A neatly framed, black fabric-covered background, closely grooved to permit the easy placing of white celluloid letters. Simplifies making of professional-looking titles that are "letter perfect." Letters are in compartment box as illustrated. Price, without letters . . . $8.25. Standard set of letters . . . $8.

THIS IS A SAMPLE
OF A TITLE
MADE WITH REMOVABLE
CELLULOID LETTERS
ON A
FILMO
TITLE BOARD



**LEUDI STILL EXPOSURE METERS.** Small meter of extinction type (1½ x 1 x 7 16 inches). Gives readings in F stops from F 1.5 to F 32 for films of speed rating to 23 degrees Scheiner, and provides for interpolation for film speeds from 15 degrees to 20 degrees Scheiner. A much more accurate meter than its simplicity and low price indicate . . . $2.30.

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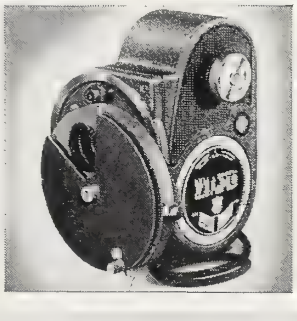

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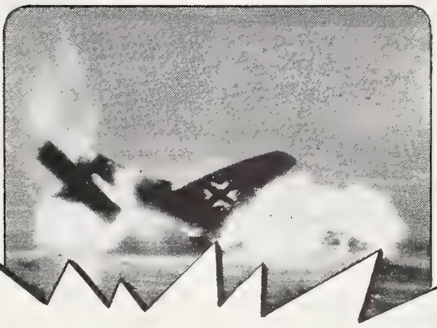

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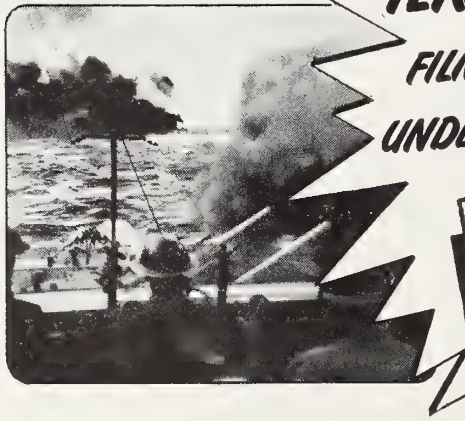
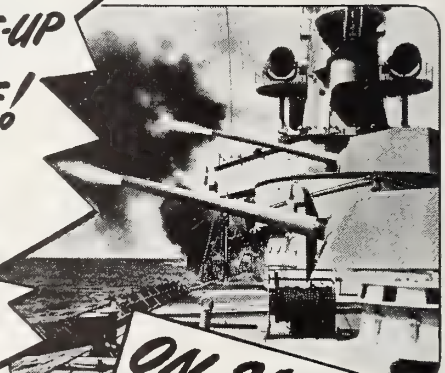

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# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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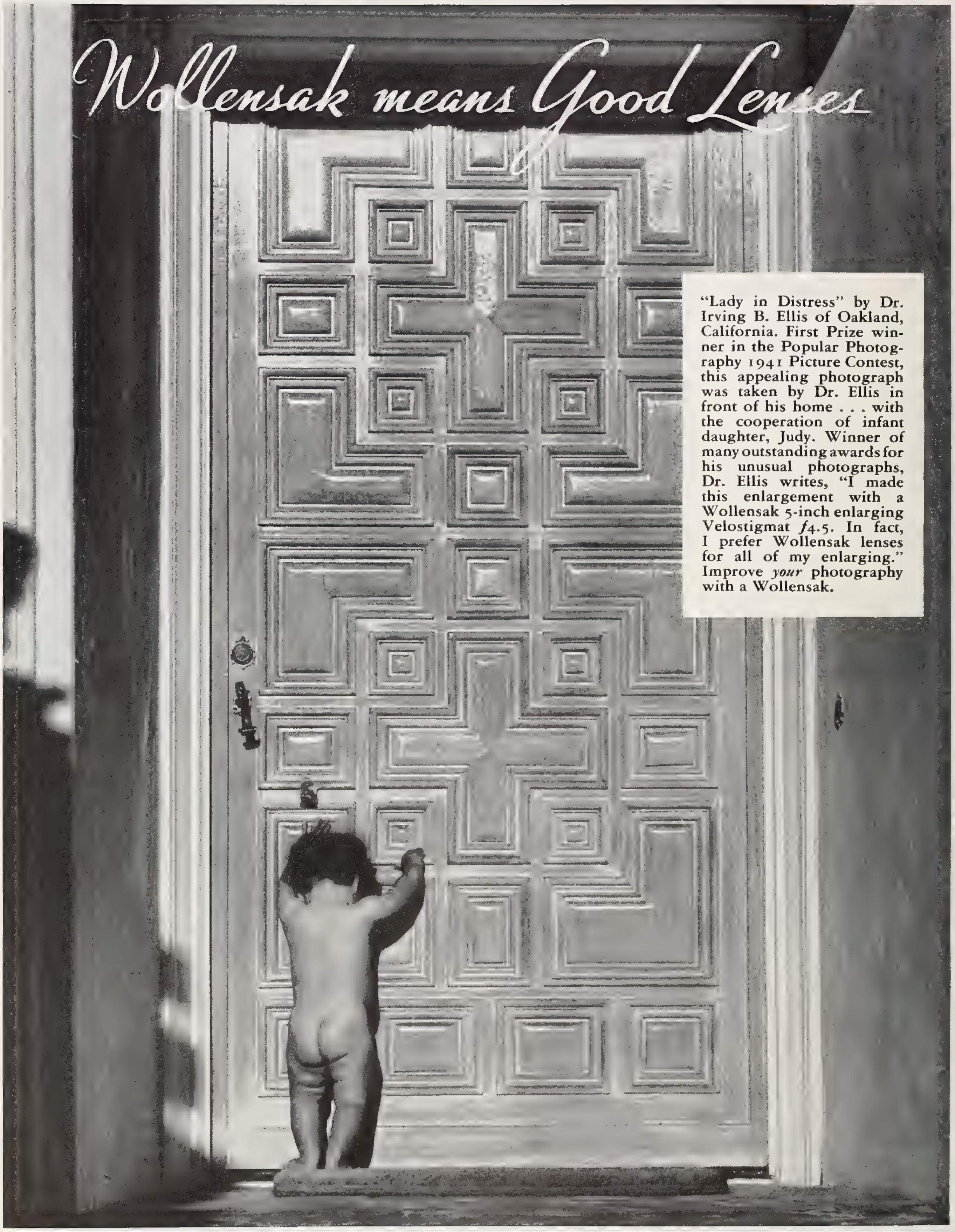

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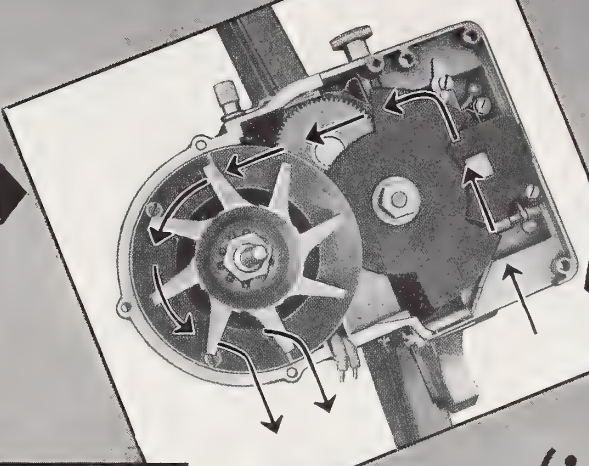

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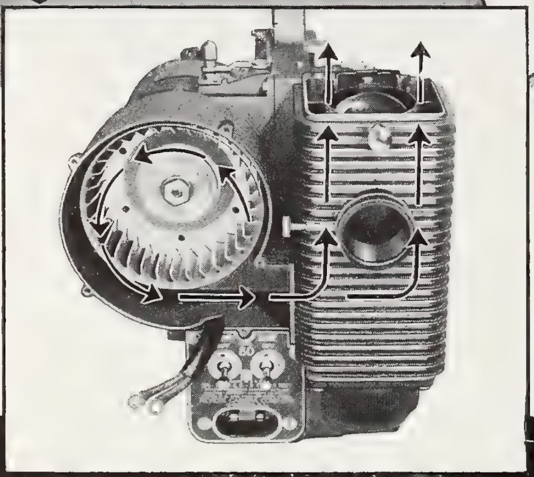

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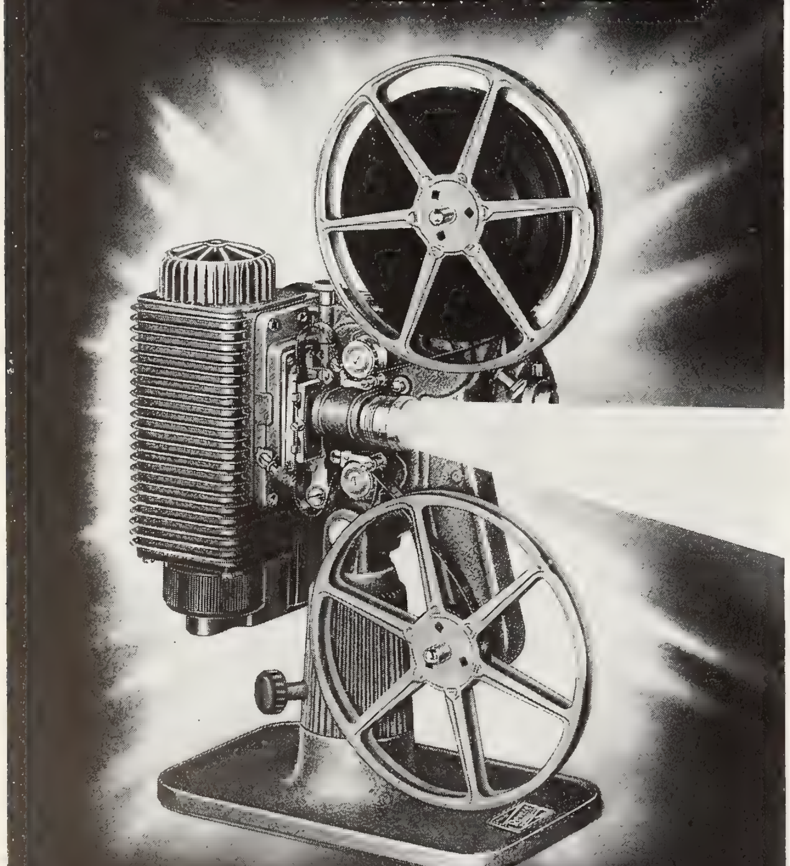

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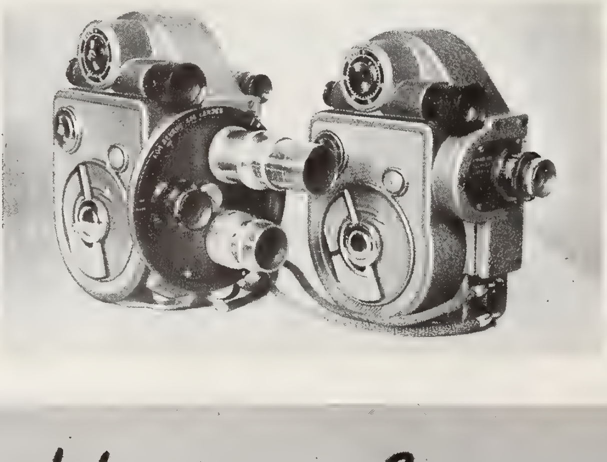

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# WAR TIME TEN BEST

NO, the war has not stopped the annual selection of Movie Makers Ten Best Non Theatrical Films for 1942, nor the bestowal of the annual Hiram Percy Maxim Memorial Award, given each year by Percy Maxim Lee, in honor of her father, the Founder of the Amateur Cinema League. Indeed, the war and the consequent demands upon the abilities of personal movie makers for assistance in the country's war effort have provided aspirants for Ten Best honors with a new and timely subject matter.

Many movie makers are producing films for Civilian Defense and for their local Red Cross chapters. Since these films are made without compensation to the filmer, they are all eligible for consideration in the general class of the Ten Best rating. These movies have called forth the best technique and the most earnest efforts of amateur cameramen. Furthermore, they have been adventures in cooperative community action, because the workers involved in them are excessively busy and can be "caught on the fly," and with some difficulty, by the men and women who film them.

These are days in which personal filming is proving itself as more than a recreation, more than one of the best ways man ever found to occupy his spare hours. Films are helping to win the war. These films can also compete for an excellent personal reward for their makers—a place in Movie Makers Ten Best. If one of them wins the highly coveted Hiram Percy Maxim Memorial Award, it will have paid a fine tribute to the memory of the League's Founder, who was a great American.

Many entries have already been received for 1942 consideration. Filmers have learned that it is not necessary to wait until the last moment. What with the war jobs of the League and the losses in its staff of members who are in the service of their country, a real kindness will be done by competitors for Ten Best honors in sending their movies in ahead of the deadline. This date is October 15.

The war has not, as some persons have hastily concluded, put a blanket upon amateur filming. This amateur filming has been turned into more serious channels, as has practically everything else in the United States. Individual cameramen have found how they can serve the war effort, and they have faced much more elaborate and intense work in movie making than they have ever faced before. They have proved themselves in new ways. Their late movie work is bound to be better than that which they did when they did not have to rise to such heights of determination.

Movie Makers would like to have this war time filming represented in its 1942 Ten Best selection. The Maxim Memorial Award may well be given to such effort. Don't forget the Ten Best, as you film for war purposes. There is honor in both.

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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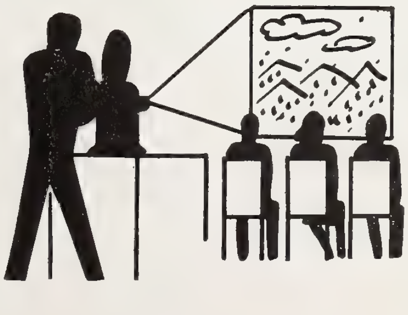

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# OREGON'S SAPPHIRE BOWL

### ANNE BACH HANSEN

HOW blue *is* blue? And what is it that makes blue an entrancing color, perhaps the most fascinating of all? We sing of *The Land of the Sky Blue Water, In a Blue Lagoon, Blue Hawaii* and even a *Blue Moon.* For the cinematographer, blue is truly a heaven for, with this color, more than any other, he can play to his heart's content. He can run the gamut from the delicate pastel tints of the sunrise hours to the dark, threatening shades of a glowering sky before the storm.

The movie maker who revels in this sort of play will find an ideal spot in southeastern Oregon at Crater Lake National Park. Here, nestled among the many mountains, is the bluest of all lakes—Crater Lake, so named because it actually is a lake within a crater. Standing in the rim, the lake lies 1000 feet below you. Driving around the rim —a distance of twenty six miles—there can be found innumerable lookout points, from each of which extends a rare view. It may be Blue Cave—where you rub your eyes to be sure that they are not deceiving you, for this is the bluest of the blue lake, and it is almost unbelievable in its intensity. Or it may be a view across, to an odd coloration on the side of the crater wall, above the lake, known as the Wine Glass. You can visualize white wine sparkling in this tall stemmed, beautiful glass.

Your gaze moves on to another side of the crater and meets what appears to be a jagged or saw toothed spine, like a crenelated projection from the wall. An appropriate name has been given to it, the Devil's Backbone. You drive around to this spot for a closer view. If you are after a bit of adventure, you climb out to the topmost rock of the Backbone, but this you do not do without the guidance of a National Park ranger—unless you wish to take the chance of becoming an unwilling "plumb" in exploring the depth of the bottomless lake! To the filmer a short distance around the bend, who is recording this event, you appear as two little bugs wriggling about on top of the world.

In another cave, nature has created another masterpiece for the ever greedy cameraman. On the water's surface has been designed, in the deep blue, an intricate pattern in absorbing shades of gold and emerald. We look in wonderment, but for Mother Nature the task was simple, as the Creator sent gentle winds to blow the pollen from the fir trees along the rim, 1000 feet above. As the tiny pieces come to rest on the water, they join the little ripples of the lake, creating ever changing patterns for man to record among "his" masterpieces.

As you are about to leave this spot, you note the birds hopping about near by. Though they are known as camp robbers, you find that a few nuts scattered about will bring them within range of the camera. Fussy robbers these—before taking your proffered salted peanuts, they first remove the brown covering and then, with their long beaks, swallow the tiny morsels.

Catching the fragrance of a delectable dinner, Mr. Chipmunk or Mr. Ground Squirrel suddenly peers from behind a tree or fallen log. With a little encouragement, he draws nearer and, while blinking now and then at the being behind the little black box, finally decides to take a chance on collecting that tempting cache of nuts. As he sits on his haunches, to enjoy this feast, he hears a buzz from the black box and darts away. However, a bit of

## Where we discover how really blue blue can be

patience and a few more nuts bring the friends back, and soon the desired shots have been obtained.

You move on to another lookout point for a better view of the intriguing rock formation protruding from the water, known as the Phantom Ship. This is an excellent subject for the movie maker, as it affords a wide variety of studies, whether they are taken from the rim or from a boat on the lake. Presently we shall continue our drive along the rim, before discussing the possibilities below. From almost every point, a view of the Phantom Ship is obtained; so, there are plenty of opportunities for long distance shots, closeups, a variety of angles and, if you are fortunate in having Mother Nature set the stage for you, some of the most fantastic and eerie shots, when the Ship is reflected in the rippling water in a manner as unusual and breathtaking as any I have ever seen.

An interesting and unique closeup on the Ship may be had of one of the center jagged peaks which reveals the "captain"—a real old viking with heavy beard and peaked hat.

But the lake itself is by no means the only cine subject. The snow clad mountain peaks surrounding the lake lend themselves to a series of interesting shots. Even the snowy white clouds form into innumerable patterns on a backdrop of heaven, as blue as only a clear Western sky can be. And for breathtaking beauty, film these same clouds and snow capped peaks reflected in the cobalt lake at about four or five o'clock in the morning. It may be a bit difficult to be a rising companion of old Father Sol, but the sight that greets your eyes—right from the windows of your room (if you've chosen the proper location)—will be ample reward for your effort.

If you enjoy hiking—and even if you don't, take the trip anyway—go down to the water's edge. The jaunt will give an opportunity for human interest shots of the group with you, as they walk along the path through high walls of snow. On the rocky beach at the water's edge, boats for hire are anchored. You may prefer to take a rowboat alone—perhaps taking your lunch box along—or you may be more amenable to the comfort of a larger boat on which the Park ranger takes his group and gives a most interesting story of the wonders which meet your eyes, as you sail around the entire lake. To those scrambling *homo sapiens*, dashing madly about in the boat with their little whirring boxes and twisting into all sorts of contortions for that "individual" shot, the kindly and sympathetic ranger is always obliging. He slows up, draws a little closer, stops the engine and ever patiently poses as the "human interest element," the "measuring stick," the "motion" or whatever else the cameraman may desire of him.

On the islands, at which you are permitted to go ashore, and along the coast are found a wide variety of flowers—a subject always appealing to any audience.

As you sail along, there is a splendid opportunity for shooting the ripples and rolls created by the boat. Here again, you can make your audience gasp at the intense blue water. Watch your fellow travelers, and you will note those who "come from Missouri," who must dip a handkerchief into the water, feeling sure it will come out blue, or who dip in a cup,

[Continued on page 377]

CHURCH
OF THE
SEQUOIAS

- Scenes made by League's vicepresident in California big tree country.

16mm. scenes by
John V. Hansen, ACL

# SHORE FILMING

### In which tried and true viewpoints are suggested

ARTHUR L. GALE, ACL

BEACH fronts may be places prohibited for cameras—movie and still—but you can film most inland lakes and river shores to your heart's content. Naturally, if there is a military installation, of any type, or a defense plant near by, movie making is tabu. However, the scenic waterways of the country are not often locations for any enterprise connected with our war effort.

Nobody regrets the beauty that color has brought to the screen—especially in the case of water filming. Brilliant blues—all shades of them—gaily colored sun parasols, white sails and the warm flesh tones of tanned bodies, all call for color. Still, we have a yearning for those black and white water scenes that we used to see. A heavily filtered sky, against which clouds stood out in sculptured relief, the indescribable grace of a white sail against this dark backdrop, the curious effect of warmth, that a black and white water scene always has, and the action that was caught in monochrome are things that we miss.

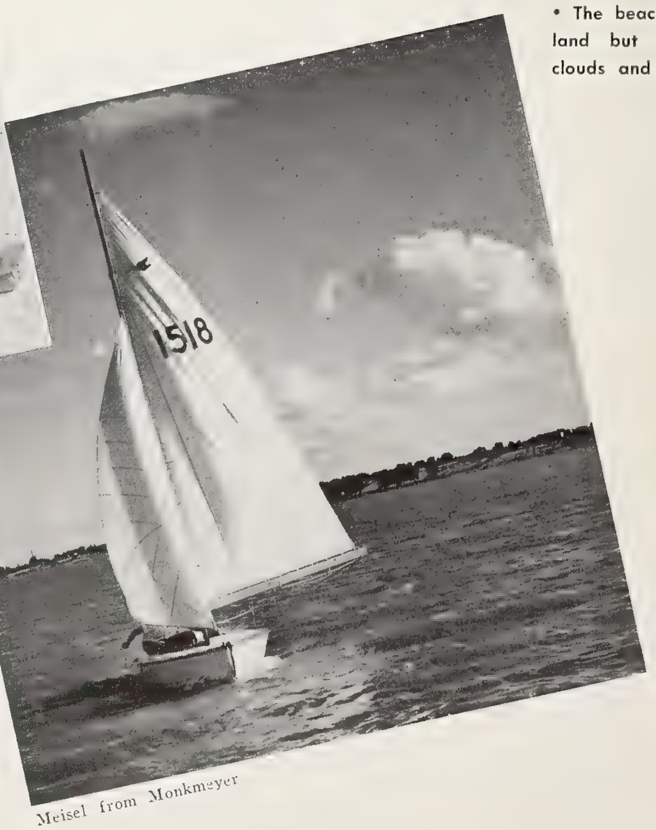
So, if you take your camera to the waterfront on a clear day early in September and if you should select black and white stock for your picture, don't feel that you have lost everything in not using color. There are compensations.

For example, try a shot of the sunlight low over the water, with the path of the sun's rays coming almost directly toward you. Use a red filter and stop far down in deliberate underexposure. The effect is that of moonlight, and the scene will be improved by a foreground object of some sort, a boat at anchor, for example.

You can do the same thing in Kodachrome by using Type A film without a filter and underexposing by about two stops, the exact degree of underexposure depending upon the degree of darkness that you want. In all cases, you must avoid lens flare by using a deep lens hood and by being sure that the direct rays of the sun do not strike the camera lens.

Whether you are shooting in black and white or in color, try for the early morning mist on the lake or river. While you can shoot a sunset and call it sunrise, with nobody to dispute you, you cannot get the early morning mist of river or lake at any time other than the early morning. So, you will want to set your clock for about five, to get up and be in readiness. September is an ideal month for such shots, since the [Continued on page 377]

Courtesy Agfa Ansco



• The beach may be inland but it will have clouds and maybe sails.

Meisel from Monkmeyer

• Saranac Lake and frames of what happened on its shores.

8mm. scenes and photograph by Joseph J. Harley, ACL

# FUN ON SARANAC

## Clever film tale shows beauty of scene locale

**JOSEPH J. HARLEY, ACL**

IF YOU love mountain lakes and rivers, with a great moon casting grotesque, black shadows along the shore, if you know them just at dawn, when fog rises in chilly, damp patches, under the new sun, you will understand why I wanted to have something in film that would show their attraction.

*Auntie in Moccasins* was an effort to picture my beloved Saranac Lake country and, incidentally, to provide amusement for our friends and ourselves. In making this film, I tried to mingle scenic shots with typical outdoor activities, like canoeing, cooking and fishing.

The script was finished months in advance, and we took plenty of time to assemble the properties. From our "Saranac fleet" a canoe was brought home, scraped and repainted with bright red enamel, so that it would give vivid contrast to the greens and blues of the woods and streams and sky. Auntie's dress was planned and made by Mrs. Harley, after an exhaustive shopping tour proved that, in spite of the splendid aid of the chuckling sales forces of several large stores, no ready made size in outdoor dresses would fit Auntie's six foot stretch. A two and a half dollar wig, earrings, base cream and powder were added to Auntie's supplies. Then we collected outdoor equipment—the grill, an axe, a coffee pot and many other small items from our "back country" shopping list.

With some coaxing, Bob Specht finally agreed to play Aunt Priscilla, and he played it to the hilt, keeping us all in uproarious laughter. Auntie had been invited by her nephew, Ed, to camp on Saranac Lake and to bring her daughter, Betty. This rôle was delightfully handled by Betty Farnsworth, who portrayed the "always good to look at" college girl. "One Match Ed," so known because he lighted every camp fire with one match and no paper, did not want to disappoint me (his dad); so, he worked with us. But, on the many occasions when we needed him and he could not be found, he was generally making "just one more cast" somewhere along the shore.

We began our filming on Memorial Day, with anxious sky watching—the weather was moody—and quick shooting, in between cloudy heavens, because we did not want to lose any sparkle from our color.

The "chapters" of our 430 foot, 8mm. Kodachrome reel were created from incidents that had really happened in our previous camping years, with a few additions for the story's sake. There was the choking smoke of a poorly made camp fire; there was the wind that blew the boat from the shore to the center of the lake: there was the picturesque trip up the Saranac River, through the State locks and into Middle Saranac—or Round—Lake. We kept our actors doing something, because we did not want posed shots and because we knew that they would be better actors if they were naturally busy.

We used the noontime for

[Continued on page 377]

# FILMING LITTLE THINGS BIG

## A timely suggestion for films to be shot at home

### KENNETH F. SPACE, ACL

WHAT with shortages of tires and gasoline, more movie makers are staying at home, and they are looking for something to film that is close at hand. To be sure, they have discovered the baby and the household pets as subjects for their pictures, but they want something in addition to these perennials of the cine cameraman.

We were looking for this something else recently, and we finally decided to make an entire movie of extreme closeups of the common things of home. Of course, all of us know the value of these close shots in practically any film. Why not, we concluded, see if this value could be sustained through a whole picture?

The general plan called for some meditation. First, we thought of making a kind of film puzzle, which would show a series of scenes of small portions of common objects and offer a chance to the audience of guessing what was the whole of each thing shown. But it was obvious that such a film could serve an audience only once, and that it would have limited use in our film library.

We are interested in finding new ways to make motion pictures useful to youngsters; so, we decided to choose extreme closeups as a means of stimulating observation. We followed the natural course of the common process of fixing attention, working from the more or less general to the particular.

We made a shot of some familiar object—a hair brush, a comb, a needle and thread, a lump of sugar, a pencil tip, a burned match, a piece of tree bark, blades of grass, grains of sand—first as it was in use, if it had a use. This was a medium shot. When the simple action was completed, the object was held up for closer scrutiny, and the extreme closeup was made.

This scheme was simple enough, and the properties were ready to hand. The medium shots offered no problems, but the difficulty came with the questions that arose in extreme closeup filming.

*Big Little Things* was to be the central thought for our movie, and that was its title. The basic action was that of a small boy who went about the house with a simple magnifying glass, looking at *little* things which the glass made into *big* things. At first, we had planned to film every extreme closeup at a fixed distance, but this was not practical, because the size of the objects varied.

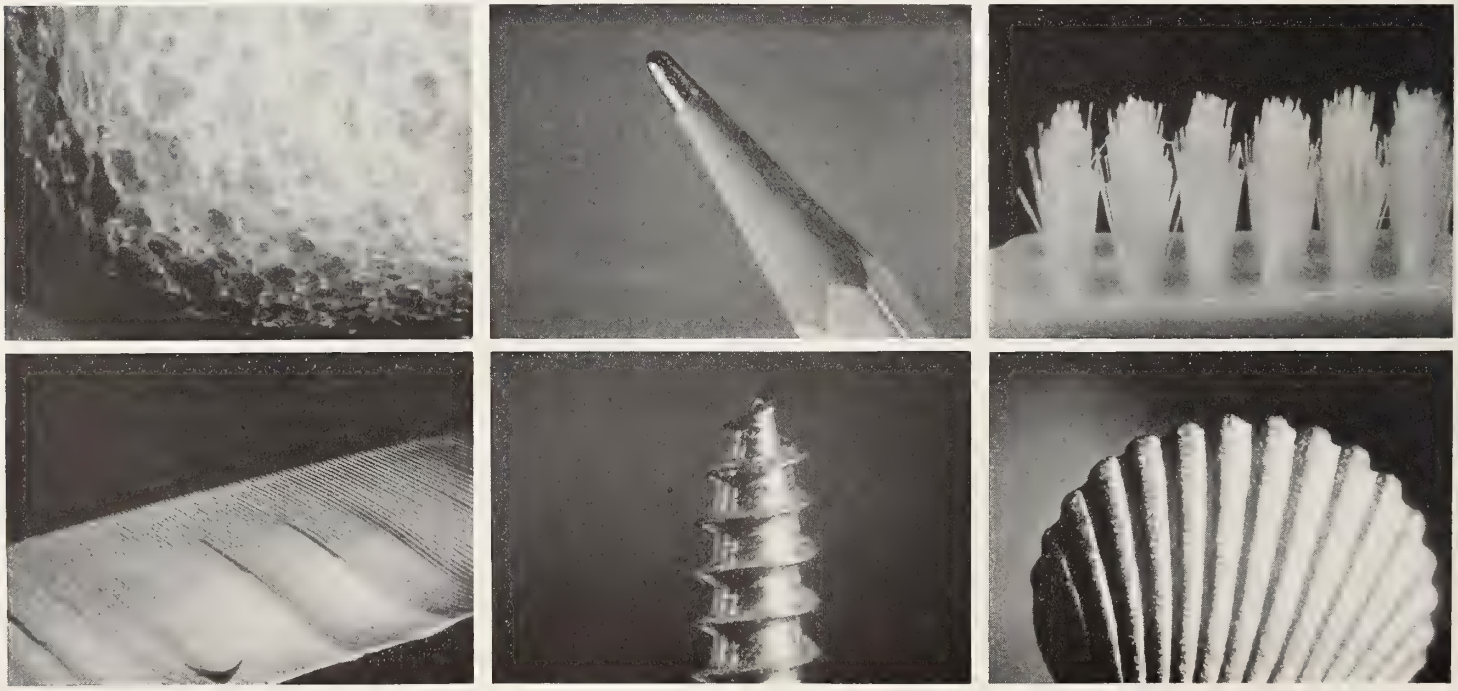
What equipment should we use? The regular lens on our camera would not serve unaided. We could use it with supplementary lenses or we could use telephotos. We could use supplementary lenses with telephotos, or we could use a small, fixed focus titler. We began to investigate what could be done with this last method.

Its advantage lay in the fact that we should know exactly where objects would be sharply focused, because the title easel or card holder is fixed at the distance that will give the sharpest focus. There was a disadvantage in this fact, however, because a fixed distance meant a limit in the size of the object filmed. This disadvantage is found also with supplementary lenses, which are sharpest in focus at given distances;

[Continued on page 379]

- Extreme closeups of common objects give interesting screen results. Shots from *Big Little Things*, movie by author.

16mm. scenes by Kenneth F. Space, ACL



There is technique to be followed on game films

• Identify the players before or after the game.

# Tennis movies

### GORDON L. HOUGH

MAKING an interesting film record of an active sport event, such as tennis, demands attention to only a few details. But, if a movie maker should ignore these items, he is likely to find his film a hit or miss affair, with little continuity and excessive use of "pan" shots.

By and large, the best place for your camera is behind and above one baseline, looking toward the net. From here, you will be able to include both players as they cover the court. Most people change courts regularly, usually after every odd game—the first, third, fifth and so on. But, if your subjects keep the same courts or if they change only every set or so, you can move your camera to a similar position behind the other baseline. This procedure will avoid showing the back of one player the whole time.

From the rear, too, is by far the best spot to observe the fine points of the game, both individual shots and general strategy. It is highly desirable, if you can manage it, to shoot down from an elevation; otherwise, the player nearest you will obstruct your view, and, also, you will not be able to see the other court clearly.

For variety, since it would be monotonous to film a match from only one angle, you can move down beside the baseline and shoot across it, preferably from a low angle. This position should furnish you with some interesting close scenes.

A third place for your camera is right at the net, where you can show a player as he rushes to his attacking position in the forecourt. However, you will have better results if you wait for some action on your side of the court.

In this connection, it should be emphasized that you must never try to follow the flight of the ball. Instead, keep your camera perfectly steady (on a tripod, if feasible) right on the participants—on one of them if you are at the net or beside the baseline, or on both of them if you are behind the baseline on an elevated place. A grandstand is ideal, if this is a big match, but a porch roof, a stepladder or even a hillside will serve the purpose admirably.

Another important rule is this—don't even try to film every shot. Try to anticipate good rallies and spectacular points. You don't need to shoot a whole exchange of strokes from the service to the final net or out. Get a good portion of the rally; then, in editing, cut in a shot, at the beginning, of one person serving. You may have taken this scene long before, or after, the particular rally with which you use it.

A device that will certainly

[Continued on page 378]

# PROGRAM PROBLEMS

## Experienced club officer offers answers for them

**ISIDORE VISE, ACL, President, Chicago Cinema Club**

THE name of that Negro spiritual, *Nobody Knows De Trouble I've Seen*, could well be the title of this article.

Amateur movie makers, in my opinion, are above the average intelligence of the masses. Their wives may dispute this statement. Be that as it may, in order to attain ordinary results, a movie "fan" must have a respect for precision and skill in the use of instruments. He must have an appreciation for standards in art, a sense of discrimination for the beautiful and the interesting and a faculty for telling a story by a series of pictures. These qualifications require the use of creative talents, and most people with that faculty are intelligent and temperamental. One, of course, may enjoy the results of temperamental people, but it is difficult to deal with them. Multiply this problem by fifty, a hundred or two hundred members in an organization, all sincere and intense in their hobby, and you will begin to appreciate what it means for a movie club president to carry on.

To generalize, the average club membership consists of beginners, old timers and a neutral group.

The beginners have recently bought movie cameras and, having the layman's aversion for reading printed directions and yet wanting to learn how to take good pictures in ten easy lessons, they join a movie club.

The old timers have survived the criticism at home for buying too much equipment, but they still sneak in a few "gadgets" now and then. They have read and have seen nearly everything (so they think).

The neutrals may own moderately priced cameras and projectors and, although competent and earnest, they do not have the means to expose many rolls of film during the year.

Within these widely different groups, it is obvious that one type of program will not fit all.

The beginners want elementary information, boring and generally uninteresting to the old timers. The old timers like to view one hour productions, adequately titled and edited, with a new approach to an old subject. They also enjoy an opportunity to exhibit their work and to show how good they are. The neutrals enjoy everything that the old timers like; but, in addition, they favor a few programs for beginners. After all, the neutrals must have most of their fun vicariously, so they mentally perform everything they see or hear.

What type of program will simultaneously satisfy all these groups? None. The program chairman and the president do the next best thing—they straddle.

In order to give dignity and impressiveness to your program, you divide it into two sections—technical and exhibition. Now, these are high class words that carry implications beyond their results.

By technical, we include talks and demonstrations on such subjects as lighting (indoor and outdoor), exposure meter readings, "running gags," the scope and use of lenses, film emulsions, tinting and toning, composition, editing, titling and music.

By exhibition, we mean the projection of good amateur work.

There are always difficulties with technical programs. Unlike still photography, very little actual work can be done at the club. It is possible, in a meeting, to demonstrate indoor lighting. It is possible to have a representative from a meter maker to demonstrate an exposure meter. But, after you have done this once a season, you are through, and next year it is "old stuff" to most members.

"Running gags" make a fine subject, but one talk a season is sufficient, because that is a subject for which the movie maker must rely on his own inventiveness and humor.

The scope and use of lenses is all right, if the lecturer simply explains the primary difference between one inch, telephoto and wide angle lenses. When, however, he gets into color correction, light curves and circles of confusion, the talk becomes pretty much the last named for most of the members.

Film emulsions are also a fine subject, but the use of different emulsions can be [Continued on page 380]

• To learn by doing, members of Chicago Cinema Club have recently embarked on special club production. Lighting and sequencing are being studied during filming.

• Georgia T. First, ACL, and Tom Griberg, ACL, won first awards in 16mm. and 8mm. classes of recent Tri-City Cinema Club contest in Rock Island, Ill.

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

**Swan song for Cinemats** With the recent completion of *Why First Aid?*, running 300 feet of 16mm. monochrome, the Mount Kisco Cinemats, in New York's Westchester County, have announced the cessation of club activities for the duration of the war. A relatively small and intimate group, the Cinemats found that the leisure time of its members is now largely taken up in civilian war work.

*Why First Aid?*, a propaganda film for first aid training couched in a humorous vein, was based on a story by Robert C. Orr, ACL, directed and edited by Robert F. Gowen, ACL, with Dr. Kenneth Fish and Kenneth Bloomer handling the camera work. Among the featured players are Mr. and Mrs. H. A. Rickes, Mrs. Fish and Harold H. Park. The Honorable D. W. Ticknor, mayor of Mount Kisco, opens the film with a proclamation regarding the importance of first aid training in the civilian defense setup.

**Eleventh for S. F.** Sixty three members, former members and guests joined in the recent gala meeting of the Cinema Club of San Francisco marking the eleventh anniversary of the club's founding. *What Price Victory!*, a human interest comedy of civilian defense by Dr. J. Allyn Thatcher, ACL, was featured on the club's screen, following dinner in a private dining room of the Women's City Club. Running 650 feet of 16mm. black and white, the film is scored with music and sound effects specially recorded by the producer. Jesse Richardson worked with Dr. Thatcher on the production, with Donald Campbell and Mrs. Richardson playing the rôles of Joe and Myrtle Turp with fine comic effect. Rounding out the screen program was the presentation of a series of members' films, exposed at an earlier meeting on interior lighting. Fred Wells took first award in this informal contest with an 8mm. color version, and Margaret Smurr won second place with a 16mm. monochrome rendering.

**Oklahoma elects** New officers for the coming club season have been elected and announced by the Movie Makers Club of Oklahoma City, ACL, as follows: H. A. Houston, ACL, president; Bryce Brady, vicepresident; Virginia Adams, secretary treasurer. During the warm summer months, meetings of this Midwestern club have been held alfresco in the gardens of cooperating members, with screenings of *Film Editing, Lenses and Their Uses* and *How To Use Filters*, from the Harmon Foundation, in New York City, as well as *Yosemite National Park* and *Grand Canyon of Arizona*, from the Santa Fe Railroad; *Canada's Garden Province*, from the League's Club Library; *Sonora, Mexico*, by Mr. Brady; *Parade of Flowers*, by F. L. Glasgow; *Finger Lakes State Park*, from the N. Y. State Park Commission.

**Four for Fun** Members of the Long Beach Cinema Club, the La Casa Movie Club of Alhambra, the North Hollywood Cine Club and the Los Angeles Cinema Club were the guests early last month of the Acme Brewing Company, in Los Angeles, for a tour of the brewery and a snack supper at the Acme Sequoia Lodge. The screen program which followed included *Behind The Bale*, a 1941 Ten Best award winning film on hop growing, by Paul Thompson, ACL, of Seattle; *The Picnic Pest*, from the North Hollywood club; *Fire From The Skies*, an air raid instruction film produced by the Long Beach unit in 16mm. Kodachrome with post recorded sound.

Earlier regular programs of the Los Angeles Cinema Club have featured screenings of *Yosemite in the Fall*, by Elton W. Walker; *A Vacation in the*

[Continued on page 382]

• Springfield (Mass.) Amateur Movie Club members at annual dinner meeting and screening of *Where the Americas Meet*, by Morton Read, ACL.

# SCHOOL FILMS DEFENSE WORK

16mm. scenes by Herbert Hoover High School

AIR ALARM
SECOND SECTION
The San D
Many Students Taking Part in Wartime Projects
ALUMINUM FOR STRETCHERS

• Interesting closeups make details of school's effort very clear to audience.

## San Diego students make record of war readiness

### RUTH HENRY, ACL

THIS is the story of how a film was made by a high school in a city where the war is taken realistically and seriously. The picture, *Hoover High Prepares*, is a record of what Herbert Hoover High School, in San Diego, Calif., has done, and continues to do, to make sure that it plays a worthy part in the preparations that are made by the civilian population in one of our great strategic cities.

We found early that defense work branches out in all directions and includes many different things. Our movie production class, which accepted the suggestion that a film record be made of the school's many defense projects, began its work with a list of what could be included in the picture. Everything could not find a place in it, because some things did not lend themselves to a movie presentation.

But we found enough. There were the first aid classes, with opportunities for action in artificial respiration, bandaging and finding pressure points and with background shots of a large class taking lecture notes. Knitting had been very evident for some time, in classrooms, at lunch time and in the gymnasium. These locales could be shown, with added closeups of what was knitted, such as mittens and socks for refugees and squares for Red Cross afghans.

Our shops make stretchers for the Red Cross and for civilian defense authorities. Our students have collected aluminum, melted it and poured it into molds for various metal parts; they have, in sewing classes, cut and sewn canvas. These aluminum and canvas parts have been assembled into the finished stretchers. Girls have been folding surgical dressings and rolling bandages. Hospital slippers have been made. We have a salvage department. Our students have bought War Stamps and we have, as a school, bought a $500.00 War Bond.

Our printing shop has made signs, and its activities, with linotype machine, printing press and other equipment, provided good cine material. Our art department and our shops have collaborated in turning out model airplanes for the use of the armed services, and the first of these has made posters. Last, but decidedly not least, was the air raid drill.

In preparing our working script, we took up the chief contents of the film first of all. The movie class was divided into groups, each of which worked on a particular section covering a specific subject. We found that four or five of the boys had been making stretchers; so, they wrote the whole stretcher sequence. We followed this plan as far as possible.

When the various sequences had been scenarized, they were assembled and discussed by the class, and necessary changes were made. Then we found ourselves faced with the problem of an introductory sequence. This must show that war had been declared and must give a reason for the rest of the movie.

We considered several suggestions, such as a newsboy crying "extras" followed by headlines about Pearl Harbor and reaction shots of bystanders; we discussed showing somebody listening to a radio, but this last idea was not suitable, as our film was to be silent. Finally, we came to a very simple plan.

We collected newspapers with headlines that told of the attack on Pearl Harbor, the declaration of war on Japan and Germany, the preparations in the United States and, last, the activity in San Diego and in Herbert Hoover High School. Fortunately, our school's defense efforts had been given excellent publicity in the local press, and the headlines were ready at hand.

With the working script finished, we determined to get as much of the camera work done in a single day as could be managed. We arranged for the excuse from classes, for an entire day, of the director, the cameramen and the electricians. After this whole day of work, we had to be content with a period here and another there. You can imagine that it took some time to finish the shooting.

Since we were filming in color, we needed a large amount of light. Most of the time, we used two or three No. 4 flood bulbs in reflectors. We had fine cooperation from other

[Continued on page 381]

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes

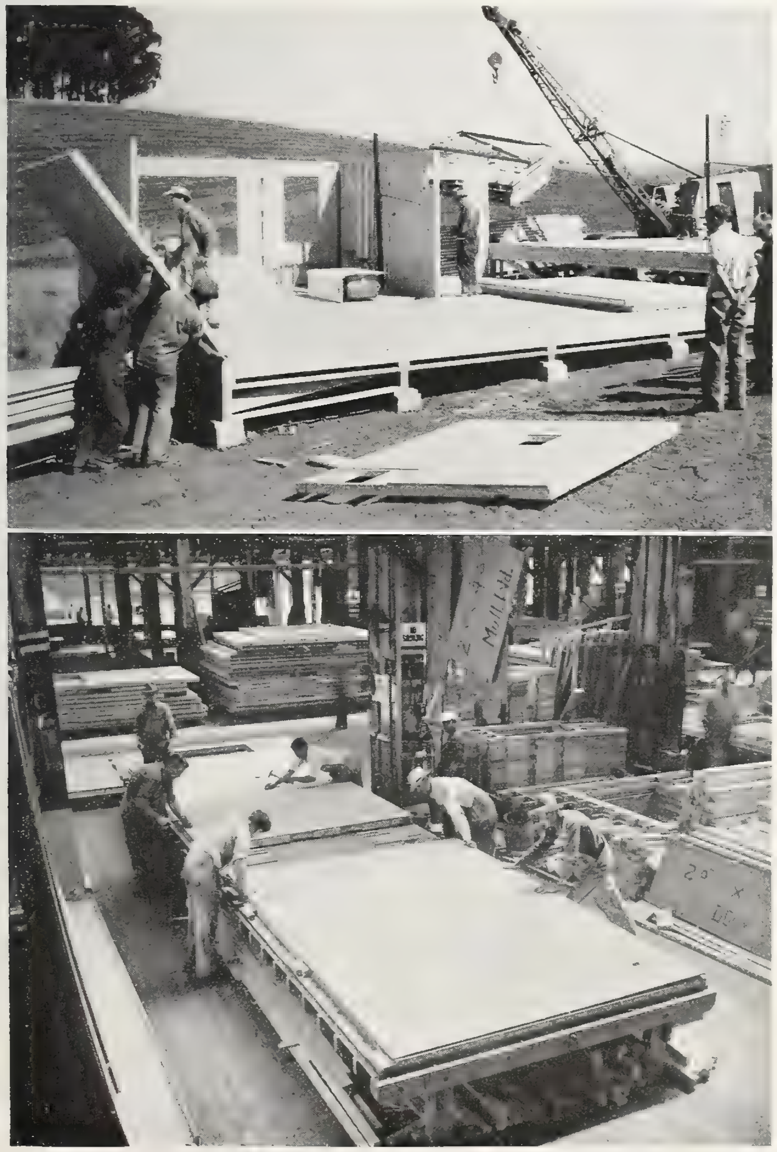
JAMES N. YOUNG, jr.

### Houses in a Hurry

War time housing must be swift, accurate, adequate. In *A City Rises Overnight*, recently released by Armor Products, Inc., the prefabrication and erection of 977 housing units in sixty five working days are shown. Illustrating the Precision Built method of construction, the Kodachrome film covers all phases of prefabricated building, from the construction of individual sections in the plant to the final touches on the finished house. Filmed by William North of the Photo Art Company, the 1200 foot, 16mm. picture with sound was produced by the Homasote Company, of Trenton, N. J. All shooting was done at Vallejo, Calif., where quarters were urgently needed for the civilian employees of the Mare Island Navy Yard.

• Erecting wall sections from prefabricated parts in *A City Rises Overnight.*

Armor Products, Inc.



### What Makes a Bank Tick

Banks are the base of monetary economics. Checks are the fuel that keeps banks going. C. E. Brockway, ACL, of Sharon, Pa., recently shed light upon the mysterious convolutions of a check, when he produced a 400 foot, 16mm. film in Kodachrome, entitled *3,750,000 Checks Cannot be Wrong*. The astronomical figure, says Mr. Brockway, represents the average number of checks passing through the Federal Reserve System daily. The film is a step by step analysis of the machinery that one starts when he uses a checking account. The Federal Reserve Bank of Cleveland and the Cleveland Airport both cooperated with Mr. Brockway for several scenes.

### Coelenterates, Bryozoans, Brachiopods . . .

The Department of Biophotography of Rutgers University, New Brunswick, N. J., recently announced the release of seven new 16mm. Kodachrome motion pictures in its zoology series. Each of the films is silent and 400 feet in length. Subjects just released include two reels on *Gulf of Mexico Invertebrates* and reels on *Arthropoda of Florida, Marine Communities, Florida Water Life, Salamanders* and *Frogs*. The Department of Biophotography was started in 1938, both to produce films in the field of biology and related sciences and to use films as a research tool for biological problems.

### Random Notes

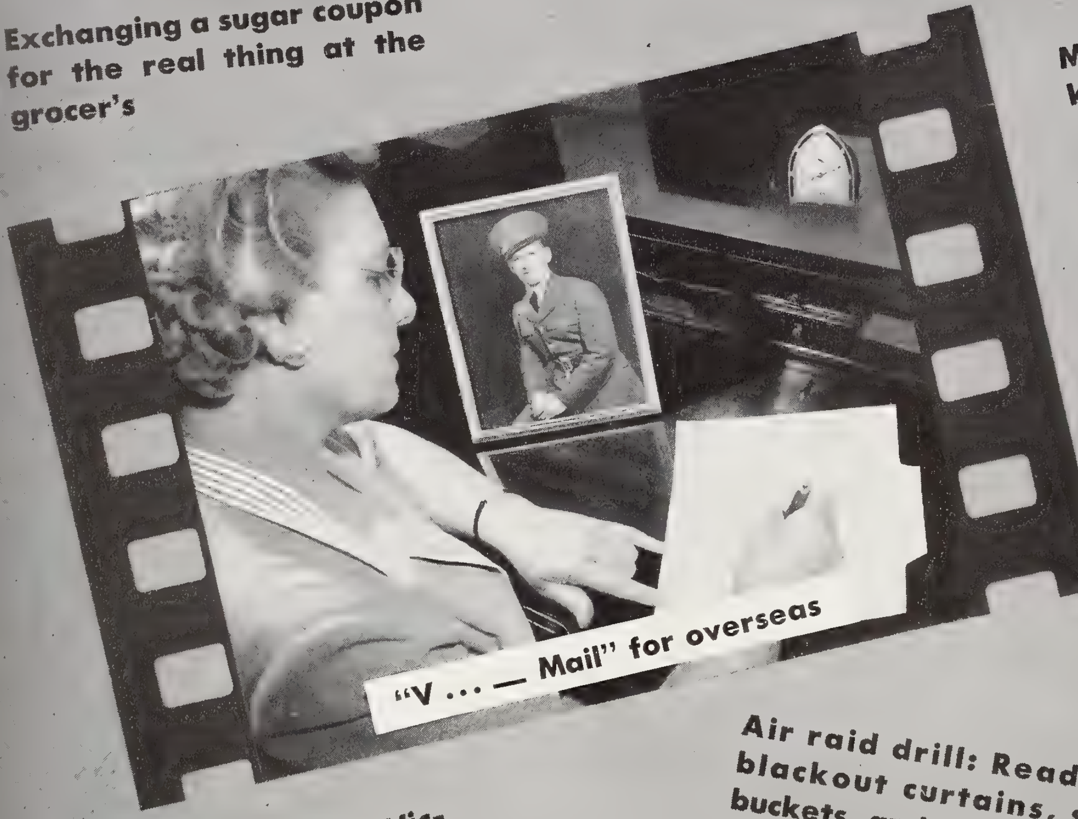
Breaking with tradition, the Tyrrell Public Library of Beaumont, Texas, has branched out into the field of film; films are available on exactly the same loan basis as are the usual library books. . . . The School of Design in Chicago announces a grant in aid of $7500.00 from the Rockefeller Foundation; directed by L. Moholy-Nagy, the school will stress research in the field of acoustics. . . . The Biological Photographic Association will hold its twelfth annual convention in New York City, September 10, 11 and 12; convention chairman will be Joseph Haulenbeek, Illustration Division, Rockefeller Institute of Medical Research, New York City.

### The Fight Against Gonorrhea

In the United States today, there is more gonorrhea than any other serious infectious disease. Willard Pictures, of New York City, has recently produced a 16mm. sound film on this problem, *Health is a Victory*, with the medical direction and assistance of the American Social Hygiene Association and the cooperation of the New York City Department of Health, the Bureau of Social Hygiene and the New York Hospital. The film, 471 feet in length, was shot in black and [Continued on page 386]

# ★ THERE'S HISTORY

Exchanging a sugar coupon for the real thing at the grocer's



Mother, groceries in basket, pedaling bicycle

Dad wre

Family activity in the Victory Garden

Air raid drill: Readying blackout curtains, sand buckets, and extinguishers indoors; warning signals, aerial bombs, and light-dousing outdoors

Soldier and sailor
at the family dinner

SURE, you're busy. But in those few hours you can call your own—take time out for history. For when the brighter days we're working for and fighting for have been achieved, you'll want a vivid reminder of the part you and your family played in the significant months of 1942.

Red Cross, sugar coupons, the Victory Garden, War Bonds and Stamps, gasoline and tire rationing, kitchen economy, share-the-ride clubs, the bicycle boom, air raid precautions—these are the things to make into movies today.

Time is precious. The accent is on quality . . . on performance. So use the film that you know will get the pictures. Ciné-Kodak Film — Kodachrome or black-and-white—it's always uniform, ever dependable. Available for all standard home movie cameras.

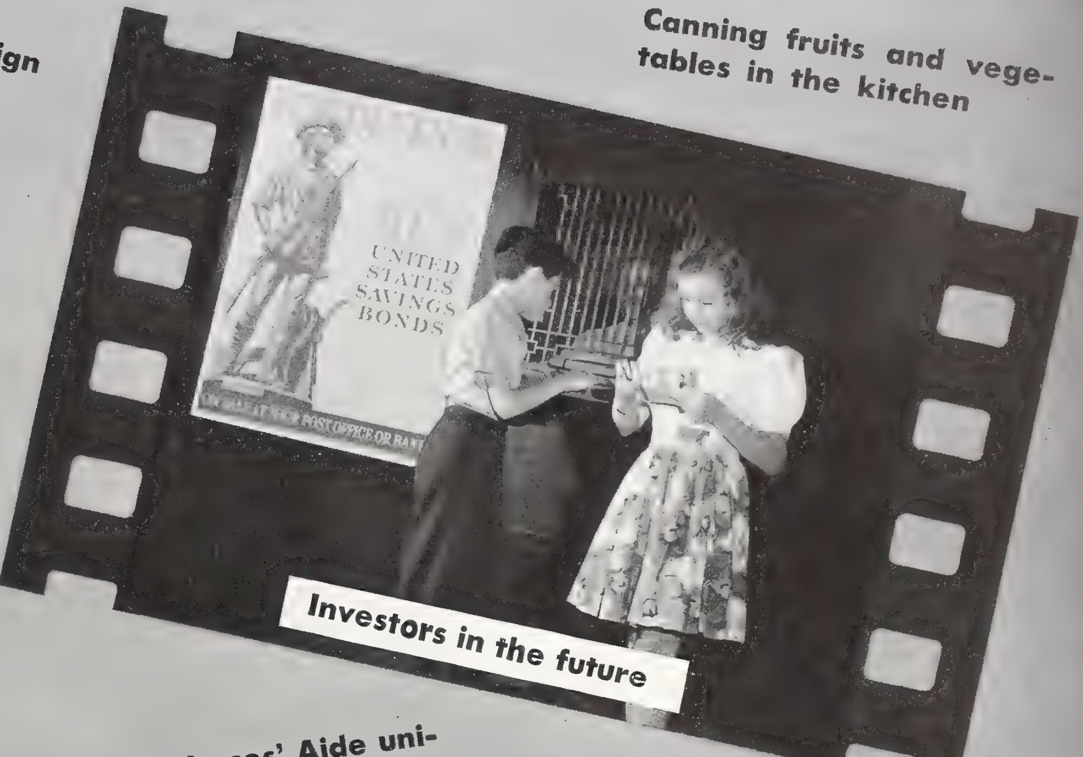
## EASTMAN KODAK COM

# FOR THE TAKING

with a flat

The "Sorry—No Gas" sign at local gasoline station

Canning fruits and vegetables in the kitchen


UNITED
STATES
SAVINGS
BONDS

Investors in the future

Sister, in Nurses' Aide uniform, entering hospital doors

Dad and the neighborhood share-the-car group

Mother at work at the Red Cross Center

## YOUR FIRST-CHOICE CINÉ-KODAK FILMS

**KODACHROME, REGULAR AND TYPE A**—For "Sixteens" in 50-, 100-, and 200-foot rolls—and in 50-foot magazines. For "Eights" in 25-foot rolls and magazines.

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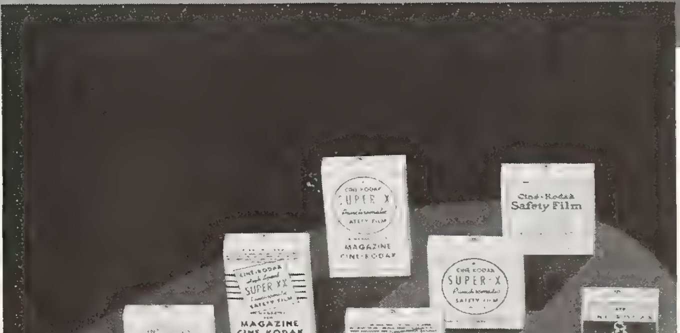
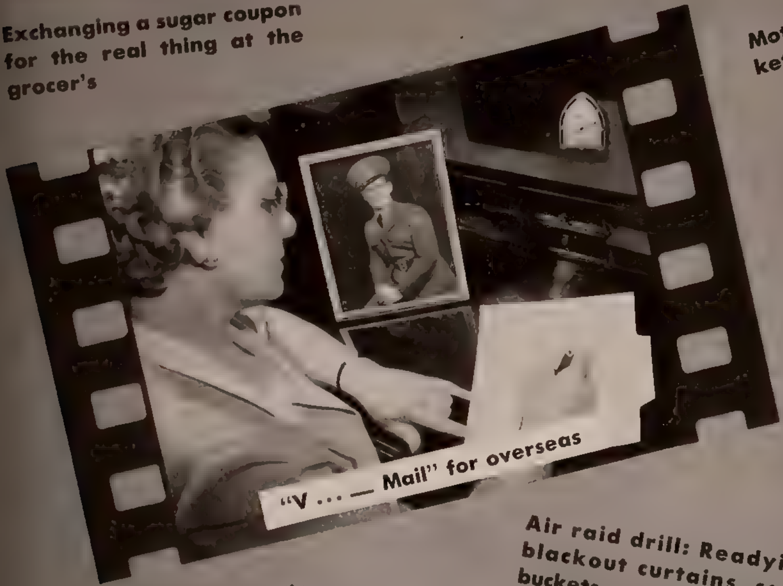
**CINÉ-KODAK SAFETY "PAN"**—For "Sixteens" in 100-foot rolls, only.

**CINÉ-KODAK EIGHT "PAN"**—in 25-foot rolls, only.


SUPER X
Ciné-Kodak Safety Film
SUPER XX
MAGAZINE CINÉ-KODAK
KODACHROME
CINÉ-KODAK KODACHROME
MAGAZINE CINÉ KODAK
CINÉ-KODAK SAFETY COLOR FILM
CINÉ-KODAK

ANY, ROCHESTER, N. Y.

# ★ THERE'S HISTORY FOR THE TAKING ★



Exchanging a sugar coupon for the real thing at the grocer's

Family activity in the Victory Garden

Air raid drill: Readying blackout curtains, sand buckets, and extinguishers indoors; warning signals, aerial bombs, and light-dousing outdoors

The B Signal!

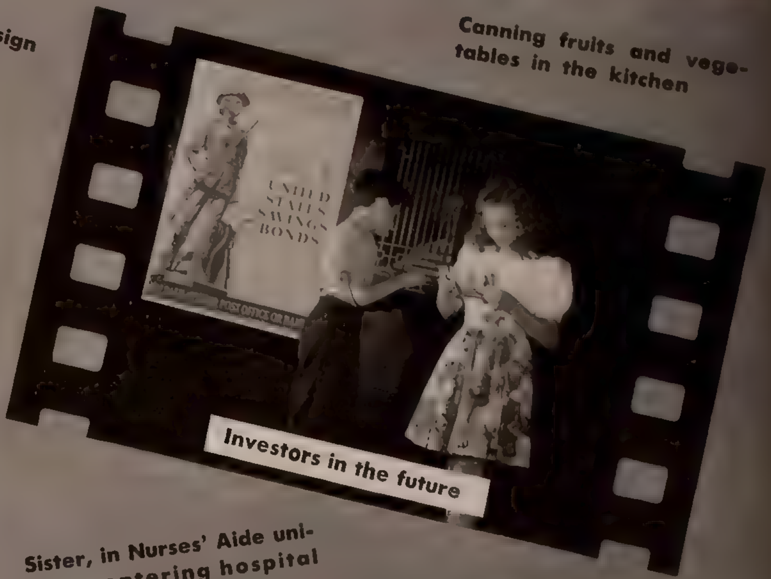
Mother, groceries in basket, pedaling bicycle

Dad wre with a flat

The "Sorry — No Gas" sign at local gasoline station

Soldier and sailor g at the family dinner

Dad and the neighborhood share-the-car group



Canning fruits and vegetables in the kitchen

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**CINÉ-KODAK EIGHT "PAN"**—in 25-foot rolls, only.

KODACHROME
MAGAZINE CINÉ-KODAK

## EASTMAN KODAK COM ANY, ROCHESTER, N. Y.

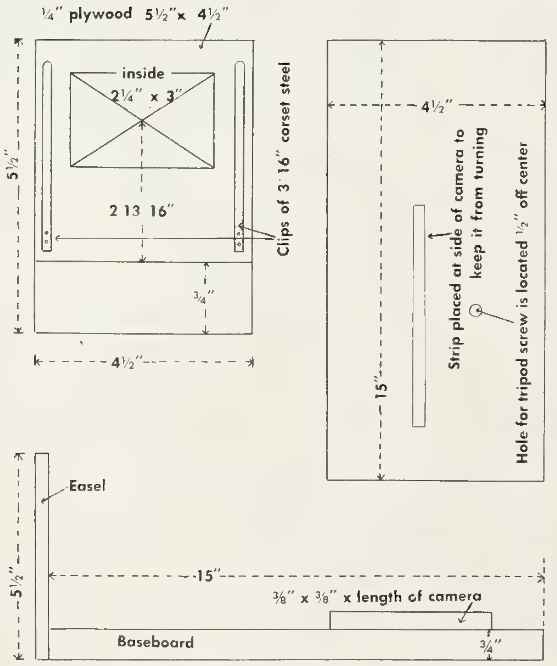
# The Clinic

Technical comments and timely topics for the amateur

KENNETH F. SPACE, ACL

**Small titler** Since the publication of the titler plan in the February number of MOVIE MAKERS, we have been asked many times for a plan to be used in making a small titler. Here it is. With slight variations, it can be used with many cameras, but the dimensions given are for use with the 8mm. Ciné-Kodak, Models 20 and 25. Wesley E. Tymeson, who designed this titler, explains that it was made to be used with a supplementary lens of seven inch focal length and that this lens can be mounted before the camera lens and the camera so moved that the lens will be exactly seven inches from the title easel. One method of attaching the lens was shown in the March, 1942, number of MOVIE MAKERS.

The base of the titler should be made of hardwood, but the easel can be made of quarter inch plywood. To aid in centering the title, a mask of heavy cardboard should be cut, the same size as the easel, but with a hole one and three quarters by two and one half inches by which the title card can be aligned. A heavy mask of black paper, with a hole one and three quarters by two and one half inches, can also be used in the typewriter as a guide in writing the title or it can serve in lettering the title by hand. The clips of metal used to hold the title cards in place are of corset steel, three sixteenths inches wide. The parts of this titler must be put together accurately, and a few tests should be made in filming several titles, as a check before extensive use, to be sure that all is in good order.


¼" plywood 5½"x 4½"
inside
2¼" x 3"
2 13 16"
Clips of 3 16" corset steel
¾"
5½"
4½"
4½"
15"
Strip placed at side of camera to keep it from turning
Hole for tripod screw is located ½" off center
Easel
5½"
15"
⅜" x ⅜" x length of camera
Baseboard
¾"

• Plan for small homemade titler for use with 8mm. Cine-Kodaks, which can, with a few changed dimensions, fit other cameras.

**Leader uses** Every movie maker who edits his films or, at least, splices his rolls, as they come from the processing laboratory, upon the larger reels will find that he has, in time, accumulated many lengths of the blank white leader film. Fred Motton has found uses for these pieces of leader film. In a recent letter, Mr. Motton says, "If two or more complete films are to be spliced together on one reel for a program, put about six inches of leader between them. This leader length makes it easy to find the joined place, when it is desired to separate them again. It also is useful where a program is to include only one of the films on such a reel, especially if it is to be one of the inner ones. The start of the desired film can easily be seen by watching for the white leader. Furthermore, if the projector must be threaded and the film left for some time in the warm gate, while introductory remarks are being made, drying the leader is of less consequence than drying the beginning of the first title.

"In editing, the leader is also useful. When it is necessary to mark any portion of the partially edited film, a section of leader a few inches long may be spliced in. Such an occasion might arise when it is desired to add a further shot, or a title, which has not yet been made. An indication of the piece to be inserted may be written, in pencil or ink, on the white leader itself.

"Every movie maker gathers a host of single scenes or sequences which do not quite fit into a picture, but which are too good to throw away. These may be preserved, but, when the need for them comes, they are very difficult to find, unless some system of indexing has been used. It is a good plan to divide the footage, separating black and white from color, upon 100 foot spools with a short length of white leader spliced before each scene.

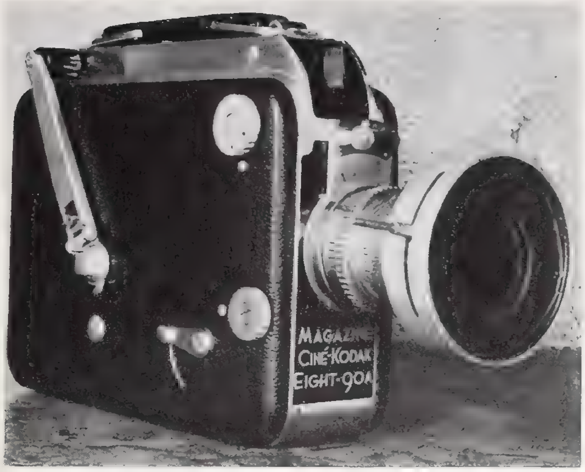
"The reels can be lettered and the shots numbered on each reel. Thus D-4 will be the fourth scene on reel D. A list of contents should be prepared for reference, and it should include a description of each scene, the place, the date (this notation will help to determine the season of the year, whether persons have grown much older or whether clothes have gone out of style) and finally the length of the shot. Of course, each shot should be preceded by its reel and place location.

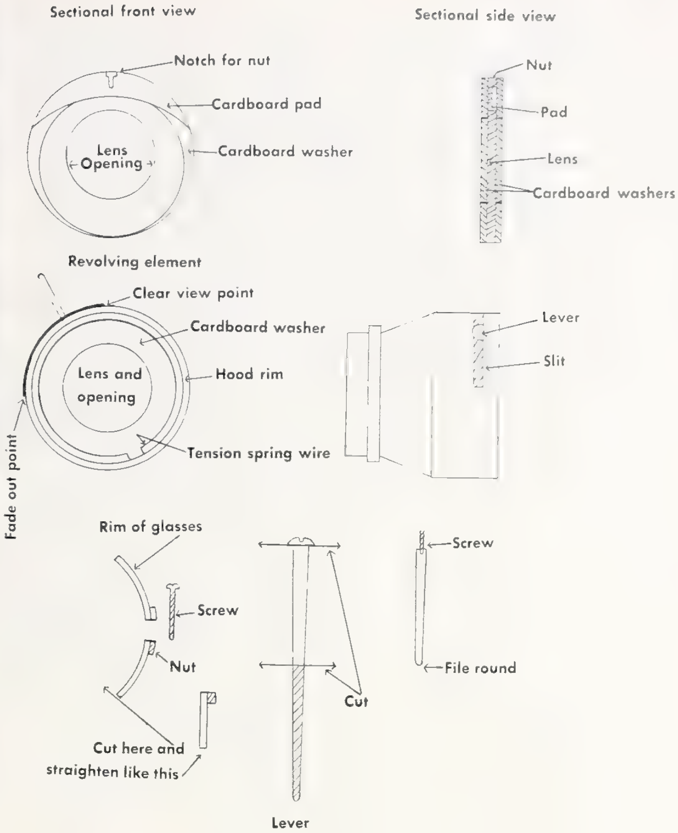
"As a further convenience, the title of any film might be written in ink upon its leader and also the word 'START,' so that it will be easy to tell if the film has been rewound. And, finally, it will be found much easier to thread the leader into the slot of the takeup reel if it has been cut to a point, and not left with a square end."

## TWO NEW TECHNICAL SERVICE SHEETS

THE Technical Department of the Amateur Cinema League announces two new service sheets—*Straightening Out Our Depths* and *Closeups With Supplementary Lenses.* These are available to League members only by postcard request. *Straightening Out Our Depths* explains the basic facts about depth of field and focus. A number of diagrams illustrate the simple technical explanations. *Closeups With Supplementary Lenses* gives the facts about inexpensive lenses that you can purchase readily and use easily. A table is included, which shows the lens that should be used in conjunction with a regular lens, to film at most distances from six inches to thirty six inches from the camera, and it includes the size of the field that will be shown.

**Fader** From Robert L. Cantillo comes this idea for a fading device to be made from a pair of Polaroid Slip-On Glasses and an inexpensive sunshade or extra lens hood, with a





- Fader, shown on camera, and diagram showing how it may be constructed from Polaroid eyeglasses.

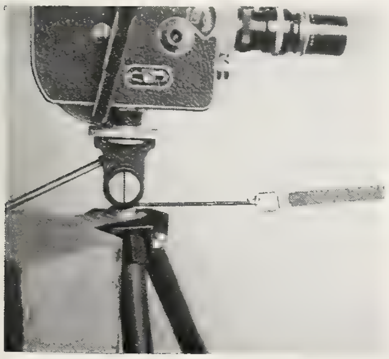
## NOT EVERLASTING

**All types of film cement will evaporate if the cork is left off the container, and, since the cork must be removed from time to time during use, eventually the "strength" of the cement will deteriorate, even if the bottle is kept carefully corked between sessions. The effect of evaporation is easily detected, for the cement will become very thick and slow in effecting a splice. The solution is simply to get a fresh bottle.**

few simple tools, such as scissors, razor blade, file, hand drill, hack saw and sandpaper. The first step, according to Mr. Cantillo, is to unscrew the lenses from the eyeglass frame, which is held together by two tiny screws. Next, cut four circular cardboard washers of about the same thickness as the lens and of a diameter to fit a circular extra lens hood of proper size. Two of these, the inside pair, are to fit snugly, and they will be immovably cemented to the hood, while the outside pair should be loose enough to revolve freely.

Before sandwiching in the lenses, it is necessary to pad the upper part of the cardboard. The padding will serve as a pocket for the lens and will keep it from slipping. The outside pair of washers, for the movable lens, are notched on the padded area, to accommodate the nut which is clipped from the eyeglass frame, cemented to the notch and sandwiched by the outer washer. The tiny screw is soldered to a lever which can be made from a long, thin screw with the threads and head cut off, after which a hole is drilled in the lever, to fit over the head of the small screw. Next, place the outside, or revolving, lens over the opening, which has the permanent lens cemented inside, and revolve it until you see a deep purple color when you look through the two lenses. Mark the hood at that position, as it will be the fade out point. Now, one quarter of the circumference away, toward the right, will be the clear view. Measure and mark where a slit in the rim of the hood is to be made, to match the hole (nut) of the revolving lens. Use a sturdy pin, to make indentations on the lens hood rim, to keep the bit in place when you drill holes, to make the slit. The slit can then be cut and filed smooth.

With flat black, paint the inside washers of the inner lens, facing the camera lens, and also the outside washer of the revolving lens, in order to eliminate any glare. A piece of spring wire should be bent to fit the inner circumference of the lens hood, to keep the revolving lens in place by tension. To clean the lenses, unscrew the lever, remove the tension wire, and the front element will drop out. In using this device, the exposure should be increased about one and a half stops more than would be employed without it.



- Device that will facilitate the use of a tape measure in filming with a tripod.

## Tape holder

A few trials will soon convince anybody that closeups must be focused accurately, especially when the lens is used at its extreme opening, in filming indoors. James J. Berman, ACL, worked out the method shown here for measuring his distances in tripod shooting. He had used an ordinary tape measure and had found that, when he was filming persons, he could have the subject hold the tape at one end, to assist in drawing it taut, but that, in filming objects, there would often be no means of holding the tape tight.

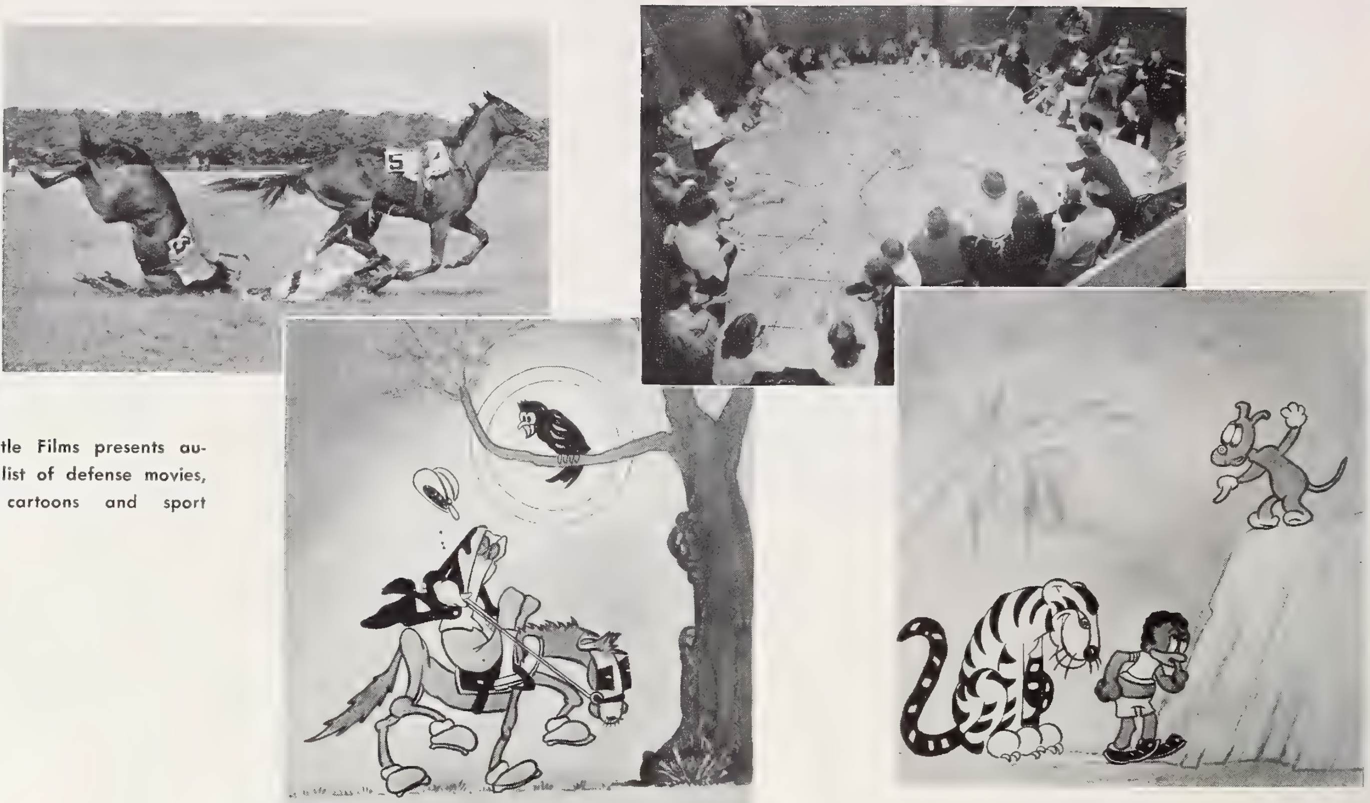
His solution is to take a length of one sixteenth inch brass wire and to fasten one end of it to the tripod head by making a loop. The wire is measured, so that it will extend out to the base of the lens with which it is to be used, and another loop is made, but this one is left open so that the loose end of the measuring tape can be hooked upon it. The filmer can now carry the tape to the subject and obtain an accurate idea of the distance. The tripod should be set firmly, and the tape should not be tugged in using it, as the tripod and camera might be pulled over and damaged.

## FILM IT NOW

**Lists of "ceiling prices" that we see posted about are signs of the times that may not always be with us (we hope). If you want to preserve film material that will represent the daily life of today, the special little things—such as your sugar and gasoline ration books—should be filmed now.**

## BE READY

**If you make it a habit to wind a camera after every shot, the spring will not run down in the middle of an especially good scene or when some unexpected action has just begun.**



• Castle Films presents autumn list of defense movies, new cartoons and sport thrills.

# NEWS OF THE INDUSTRY

## Answers the query "What's new?" for filmer and dealer

### DONALD MAGGINI

**Agfa Ansco announces** A celebration, on July 23, which commemorated the hundredth year since the founding of the firm that is now Agfa Ansco, began with the erection of a plaque, marking the building at 308 Broadway, New York City, where Edward Anthony opened the first photographic supply house in the United States, in 1842. An exhibition of historical data, including many early photographs, was on display at the Waldorf-Astoria Hotel as a curtain raiser for the Centennial Dinner which followed in that New York City institution.

Speakers at the dinner were Dr. Robert E. Wilson, one of the four directors of the General Aniline and Film Corporation, as toastmaster; Robert E. McConnell, president and a director of the corporation; Albert E. Marshall, also a director and the general manager of Agfa Ansco; Lieutenant Colonel James A. Reilly, United States Army; Lieutenant Commander E. J. Long, United States Navy; and Thomas E. Brittingham, of Ozalid Products, which, along with Agfa Ansco, is a division of the General Aniline and Film Corporation.

• Unveiling plaque at birthplace of Agfa Ansco initiates centennial celebration.

The feature of the dinner was the first announcement of two important developments. One concerns the perfection of a color film, of high quality, which the amateur, as well as the professional photographer, may develop in his own darkroom. The new film, however, will not be available for general use until after the war, as all its production is going to the Army and the Navy. Photographers in the armed forces have already been provided with special kits which make it possible for them to develop color films in the field.

The other announcement dealt with the development of a revolutionary new sound recording film, called Ozaphane. Like the new color film, Ozaphane will not be given immediately to the public, because of war conditions. The quality of the sound reproduced from the new recording film made a profound impression on the members of the photographic industry who were present to hear it.

This new system produces an embedded sound track on dye impregnated and sensitized, thin cellophane tape. A number of distinct advantages over other recording and reproducing media are claimed for it. Ozaphane is said not to be limited to relatively few playings, for it shows no wear, friction or scratching, and it is not liable to breakage. The film on which it is made is neither expensive nor bulky. A roll of Ozaphane, equal in diameter to 1000 feet of ordinary 35mm. film, will play for sixty minutes. This concentration of the amount of film record for the size of the roll is possible because of the thin cellophane.

[Continued on page 384]

# HOW FILMS CROSS OUR BORDER IN WAR

## Director of Censorship outlines regulations

THE Office of Censorship—a practical organization headed by a practical man—has taken up the problem of examining motion pictures and photographs that cross the borders of the United States, coming in or going out.

Byron Price, Director of Censorship, has worked out a system that gives every promise of operating smoothly and successfully. The broad outline and the details of that system are covered in a press release from Mr. Price's office, which will be of interest to every movie maker who may travel outside the United States during the war. The statement follows.

The wartime tourist who takes a camera with him outside the United States will be affected by Office of Censorship regulations about exporting and importing films and photographs.

These amateur photographers will not be able to carry along any unexposed films except to Canada. Instead, they can purchase their films on the other side of the border or on shipboard. Manufacturers, however, can continue to send films to foreign dealers on receipt of a special license.

The returning traveler who wants to bring into the United States undeveloped still or motion picture films will turn them over to Customs officers for development. If facilities are not available for developing them at the point of entry, they will be forwarded to another Customs station. All developed films and photographic prints in the possession of travelers also will be examined. Unexposed films purchased abroad, however, cannot be brought into this country.

Byron Price, Director of Censorship, explained that there was no desire to work undue hardships on vacationing camera fans, but that, for the sake of complete protection, it was necessary to apply the same regulations to them as to commercial photographers. He expressed the hope that amateurs would cooperate as wholeheartedly in this program as they are doing in efforts to prevent the unauthorized photographing of military, naval and war production subjects within the United States.

A system for the examination of all kinds of films entering and leaving the United States was announced by the Office of Censorship.

Boards of Review will be established at Los Angeles and New York to inspect motion picture productions and newsreels offered for export. Personnel of the boards has not been announced.

Facilities for examining pictures of many types are available also at other ports, and all material will be cleared as rapidly as possible, said the announcement by Mr. Price. He explained that newsreels in particular would be handled so that views of happenings abroad would be available to the American people with a minimum of delay.

The Bureau of Customs is cooperating in the film censorship program, and other Government agencies will be asked for advice on individual films. Besides applying to commercial motion pictures and newsreels, the examination will include amateur movies, still photographs and all other forms of photography intended for import or export.

Removal from the United States of exposed but undeveloped films is being prohibited, except to Canada, and such films will be returned to the sender. The same regulation covers unexposed raw film unless especially licensed. These provisions apply to travelers as well as to professional photographers and commercial organizations.

Exposed films coming into the country will be examined after being developed under Government supervision, but importation of unexposed films except from Canada is banned.

Following is a detailed outline of the program.

### I. Administrative Machinery.

1. In order to review films produced in the United States for export and films imported into the United States, Boards of Review will be established at Los Angeles and New York. The Los Angeles Board will be concerned chiefly with commercial motion pictures at the point of production (Hollywood and environs), while the New York Board will be concerned with newsreels, motion picture productions and other photographic material produced or processed in the East for export from the United States, as well as with newsreels and film dramatic productions offered for import into the United States which the Bureau of Customs may submit for review. The Boards will act in general as advisory bodies to the Office of Censorship and the Bureau of Customs and will be under the chairmanship and the administrative direction of the Office of Censorship.

The Boards will have opportunity to seek the advice of Federal agencies having a special interest in photographic problems. Among these agencies are: the State Department, the War Department, the Navy Department, the Board of Economic Warfare, the Office of Coordinator of Information, the Office of Coordinator of Inter-American Affairs and the Office of Coordinator of Government Films. These agencies represent the various elements in problems posed by exportation of films—military security, Latin-American relations, external propaganda and economic warfare.

2. Postal Censorship will provide facilities at appropriate points to review photographic material routed for export from or import into the United States. For material transmitted in the mails the Postal Censors in general will act without reference to any other agency. Postal censorship offices will review material submitted by Collectors of Customs and give advice as to whether the shipment should be permitted to proceed, or they may recommend submission of the material to a Board of Review. Material received from Customs will be returned to the appropriate Customs officer with a recommendation.

3. Unless special provision has been made for examination elsewhere, Collectors of Customs at the points of exit or entry will examine all shipments of photographic films, plates and prints outside the mails and such material in mail packages requiring inspection for tariff purposes. Where no doubtful circumstances exist, they will license the export or permit the entry of the material. They will refer doubtful cases to Postal Censorship, which will return the material with appropriate advice.

### II. Films and Prints for Export.

1. The bulk of commercial films, including dramatic and newsreel films, will be reviewed during production by the Boards of Review. For that purpose the Boards will establish contacts with the Motion Picture Producers and Distributors' Association and with other representatives of producers and exporters for assistance in working out review methods. On request of the producers or the Bureau of Customs, the Boards will review completed films offered for export. In concert with representatives of the producers and with the Customs Service, means will be adopted for identifying true copies of films approved for export, and Customs representatives at the point of origin will license, mark and seal shipments so as to make any further examination

[Continued on page 381]

# FILMS YOU'LL WANT TO SHOW

## Non theatrical movie offerings for substandard projection

■ *Fight for Egypt,* available in short and long editions, 8mm. and 16mm. silent and 16mm. sound on film, is the latest release of Castle Films, 30 Rockefeller Plaza, New York City. Filmed under fire, this picture contains scenes from the terrific battle that has been raging in the Egyptian desert. Dramatic sequences show tank attacks, bombers diving into the thick of battle, the capture of a Nazi general, front line first aid stations caring for the wounded, a Nazi bomber brought down flaming into the sand and huge guns spitting fire as the fight rages into the night. Other passages stress the supply problem, and, in one scene, a British convoy is shown fighting its way from Gibraltar under terrific attack by Axis planes.

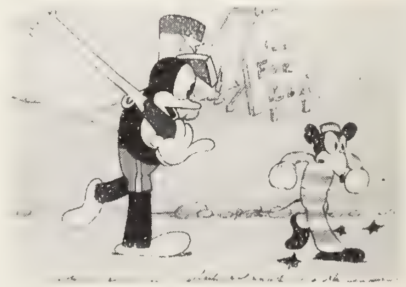
■ *Sherlock Holmes Adventures at the Baskervilles,* 16mm. sound on film, is a feature length production released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. With Arthur Wontner and Lyn Harding in the cast, all the familiar Conan Doyle characters come to life in this absorbing and gripping adventure tale. The setting of this story is the same as that of *The Hound of the Baskervilles,* but the episodes take place twenty years later, when the villainous Professor Moriarty once more crosses the path of his old enemy, Holmes, with three murders to punctuate the proceedings.

■ *Hi Ho Broadway,* 16mm. sound on film, running eleven minutes, is a short subject released by Comedy House, 130 West 46th Street, New York City. This musical comedy features Al Jolson, star of stage and screen, assisted by Frank Morgan.

■ *This Was Modern Poland,* 16mm. sound on film, running ten minutes, is released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago. This picture, made just before the Nazi invasion, shows steel mills, coal mines, Gdynia harbor installations, towns, farms, factories and cultural and religious life in the Polish Republic that was disrupted by Hitler.

■ *Shock Troops for Defense,* 16mm. sound on film, one reel, has just been released by Brandon Films, Inc., 1600 Broadway, New York City. This is the first in a series of "films to help to win the war" which Brandon will issue under the general title, *America Calling.* This picture dramatizes the need for voluntary fire fighters and portrays the nature of the training and the rôle of the auxiliary fire fighter. Gregory Abbott speaks the commentary, Leo Seltzer was in charge of cinematography.

■ *I'll Sell My Life,* 16mm. sound on film, running seventy five minutes, is released by Post Pictures, 723 Seventh Avenue, New York City. This feature picture, starring Rose Hobart and Michael Whalen, is a story of murder and intrigue behind the scenes of New York City night life. Dale Leyden answers an advertisement headed "I'll buy your life," only to find herself the central figure in a series of circumstances that lead to her arrest for a murder she did not commit.



■ *Jail Birds,* an 8mm. and 16mm. silent and 16mm. sound on film cartoon, is available in short and long editions from Official Films, Inc., 425 Fourth Avenue, New York City. This animated picture is one of Official's six cartoons featuring the popular character, Flip the Frog. In this short subject, Flip, as a prison guard, captures a tough jail bird who has escaped. A hair raising gun fight and an exciting chase ensue.

## Oregon's sapphire bowl

[Continued from page 361]

expecting to drink blue water. Such incidents have actually taken place, which fact proves the unbelievable quality of the lake and should be a further inducement—if any are necessary—to the cameraman who wants a real treat.

Returning to the rim, you will find that you have not yet exhausted the field for pictures. There are waterfalls tumbling right down to your camera, offering themselves as perfect targets for your shots. The trees and flowers, snow and winding roads are ideal for composition or studies. Wild life abounds, if you take the time to look for it. Lazy bears sprawl on the limb of a tree. Greedy old "Pa," investigating the possibilities of the area for a free meal or two, and "Ma"—always alert—sitting on a stump with her young cubs, are a delight to the old and young members of your movie audience.

A cameraman's paradise is fantastic Crater Lake—with such a variety of unbelievable blues that *you* will never be blue for one minute!

## Fun on Saranac

[Continued from page 363]

filming only distant scenes, so that we could avoid the deep shadows of noonday near shots. There is not a single "panoram" in the whole 260 scenes of *Auntie in Moccasins!* I learned that lesson long ago. I used a tripod regularly, even in a moving motor car and in a canoe, as well as in our more stable outboard motorboat. Once it was set up in shallow water, when I wanted a large proportion of sky in a scene. I recommend this angle. One by product of the tripod is the leisure it gives for examining the scene before you shoot it.

There were problems that had to be solved. Here is one of them. Betty sees some minnows along the shore. She catches a fly, drops it on the water and watches the little fish rise for it. The sun reflected in the water lighted Betty's face, in this scene, and I wanted a closeup of her with that unusual illumination. So, we put her on a small ledge, with the camera standing at its foot, pointing upward, and the sun at its back. A dishpan full of water, held below camera view, gave the dancing reflections on Betty's face.

For editing, I divided the film tale into the "chapters" that I have mentioned. These are not longer than fifty or sixty feet of 8mm. Kodachrome. Then, I started a process of what might be called progressive polishing. It is amazing how obvious errors become, in this procedure. What you overlooked at first stands out in later refinements in editing. One must watch for superfluous frames, through several screenings. What is wanted are scenes whose duration equals exactly the projection time needed to give their significance. Generally their fault is length, and scissors are the only remedy.

Choosing the musical accompaniment was a later pleasure. First the music was decided upon (some of it, indeed, while the script was prepared) and the playing time of the records was carefully worked out with a stop watch, to obtain proper synchronization. This apparently simple task may call for some doing and for advice from somebody who is experienced at it. But one thing is certain. If you can manage to end your picture with the last notes of your accompanying music, you will have a satisfaction that will last a long time—and, incidentally, you will have an applauding audience.

## Shore films

[Continued from page 362]

early morning air is cooler than it was earlier in the summer, which means that the mist will condense better.

A beautiful sequence of mist and rushes and of banks seen through the mist can be made from a canoe, for the canoe will give you a relatively low vantage point. If you are shooting from the bank, put your camera on the ground, to give the mist as great an effect of height as possible. The low camera position dramatizes it, while a high camera viewpoint minimizes it.

Perennial among water shots are the scenes made from a moving canoe or boat. There are two approaches to such scenes. You can plan to include no part of the canoe or boat in the picture, and thus use the craft simply as a camera truck. Shoot as you glide among rushes and water plants; keep the camera running as you pass through trailing vines and branches. Such scenes can be exceedingly beautiful. On the other hand, you can keep your shots "on board"—that is, you may include some part of the canoe or boat in the picture. This latter method always presupposes that you establish the idea that the audience is about to take a canoe trip or a sail. If you show any portion of the boat, either you should show all of it first (with some incidental business) or you

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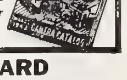

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should show it later (possibly by a shot made from the bank or from another boat).

You can make scenes from the boat, using it as a camera truck, without the need of ever introducing the craft itself, for the audience will accept the convention of the moving camera. But, if you show part of a boat, you should give your audience a good look at it.

Another favorite (and it is always good) is the scene taken alongside the canoe, as the canoeist dips his paddle into the water. Such a scene should be followed by a semi closeup of the paddling. A third logical scene is a shot of the canoe from another craft.

The next high spot in this water review is the reflection shot. Nearly everything, from the swan floating double to fishing wharves, is enhanced by reflections. Not very satisfactory as a rule is the scene of the reflection alone, with no indication of its source. In that case, the perfect reflection only looks like a scene of the real thing taken with the camera upside down. Of course, there is a technique that overcomes this objection. Suppose that you show, in one scene, Mount Royal, both in the distance and mirrored in the crystal clear pool in the foreground, and then suppose that you show only the mirror image and finally return to another viewpoint of the mountain and its image. In that case, you will have established clearly the source of the reflection.

Some of the most beautiful color shots that have been seen are views of canoeing in the clear streams of the north woods, in which the canoes are reflected in the blue water.

It is true that this presentation of water filming ideas includes only the tried and true, but these ideas are sure to work if they are filmed with artistic care. It is not the basic device that counts, but the imagination with which it is used.

Why film canoeing, boating and water scenics in September? Strangely enough, it is the ideal month for most shots of this type. On lakes and rivers and small streams, the water is more likely to be clear and translucent; you can get better scenes of mist and you can get more interesting patterns of foliage when the leaves are a little less thick. And, if you do take your vacation in September, there is the reason in itself.

## Tennis movies

[Continued from page 365]

add interest to your tennis films is a slow motion sequence. Your audience will enjoy seeing some slow motion, and, if you have shot some friends playing, they will be fascinated to watch their own strokes. Dad may have thought his backhand was the epitome of grace, but wait till he sees it in slow motion!

As in filming all events, where a crowd is gathered, reaction shots of the onlookers are very important. If there are stands or seats alongside the court, be sure to get some scenes of heads moving from side to side. You can usually find some intense individual on the edge of his seat, hands clenched, pulling hard for his favorite to win. Get the people applauding, too. Pretty girls in bright dresses will add color and atmosphere to your tennis film.

Although the foregoing suggestions may seem to apply only to the finals of an important country club tournament, with a little effort you can create the same effect for a friendly battle between members of the family on your backyard court. Filming a match is quite simple, for the game flows along with a ready made continuity of its own.

Newspaper headlines, telling of an important match to be played, might be followed by a tournament "draw sheet" or schedule, showing the pairing of opponents. Fade out on this shot and in on a shot of two pairs of feet, in tennis shoes, standing by a net. A racket spins and falls flat on the court. A hand reaches down to pick it up. After a moment, the feet walk off in opposite directions, each person to his own court. The best time to get closeups near the baseline, by the way, is during the rally or warm up which follows.

If you like, you can cut in grandstand shots made at some other event, which will give the match an air of tremendous importance.

A shot of Uncle John, seated at the net on an umpire's chair (a stepladder in real life), giving the signal to begin play, will start your film record in an official manner.

For transitions of time, since you don't want to show the whole match, cut in shots of the scoreboard, if there is one, closeups of the umpire's scorecard or, simply, titles representing the umpire's announcement, such as *Mr. Evans leads, four games to three, first set.*

Be sure to film important spots in their entirety, such as set and match points, if you want a full coverage. Even if the player leading at match point misses that vital shot, you might cut it in elsewhere, and it is much better to use it in this way than to miss it altogether.

When the match is finally over, show the players, whether they be Tilden and Budge or Dad and Hank, rushing up to the net to shake hands. Film a closeup of this action and then show the players slowly walking off the court, the winner, perhaps, to receive some new tennis balls, the loser a book, entitled *How to Play Golf*, if you want to add a facetious note.

As a final shot, you might return once again to the "draw sheet," shown at the beginning, with a hand writing in the name and score of the winner.

These suggestions and outline may be used just as well for any court game like tennis or badminton.

## Filming little things big

[Continued from page 364]

but one can have several of these, as they are not expensive. In using suplementary lenses or telephotos for extreme closeups, the distance from camera to subject must be measured very accurately, and you must know the place on your camera from which you must measure. The manufacturer of your movie camera will tell you whether you should calculate distance from the front of the camera, from the plane in which the film goes past the gate or—as will be found correct in a few instances—from a point on the outside of the lens barrel. When you use supplementary lenses with telephotos, you must have a direct viewer of some kind on your camera, so that you can focus while you are looking at the image that the film will record.

Some telephoto lenses may be extended beyond the indicated focusing distances, but this extension must be done only according to the instructions that you got, probably in booklet form, with your telephoto lens.

Maybe you have seen extreme closeups that were so poor that you concluded that you lack the patience to undertake them yourself. But it must be remembered that most of the failures in filming extreme closeups come from errors in focus, exposure or lighting. These are the familiar troubles of any kind of movie making, but they are accentuated in extremely close work. Your very close closeup must be good or it must not be at all. There is no compromise.

In a longer shot, one can miss the exact measurement by several feet and still get a good scene. We found that, with extreme closeups, a sixteenth of an inch can mean clearness or an indistinguishable blur. Of course, this fact means that depth of field must be considered. It is prudent to have all of your object in the same plane, if this can be managed. With a comb, for instance, we found that it must be held exactly sidewise to the camera, if all the teeth were to be in sharp focus. Even a slight turn from the parallel plane would have blurred some of the teeth.

Now comes the matter of how the object is *held*. The hand will not serve, and things that are to be filmed in extreme closeup should be clamped into a fixed position, so that they are motionless. Clamps and a depth of field chart are essentials, and they will take care of the problem of focus, with the one additional precaution to be remembered—that the depth of field increases as smaller stops are used. And the matter of stops brings us to exposure.

We soon discovered that you cannot determine the exposure for the area surrounding the eye of a needle, by using the exposure meter alone. But you can make the meter serve excellently with a little ingenuity. We made up some cards, about six inches square, of varying shades of gray. We held these cards just behind the subject and determined which of them most nearly matched it in tone. When we selected our card, we then used the meter, to get the correct exposure, by holding it very close to the card, but not permitting its shadow to fall on the card. Since we were using black and white film, this scheme worked very well.

The next point is more complex. The focal length of your lens is changed, if another lens is used with it. The exposure scale is based upon a direct relationship between the size of the diaphragm opening and the focal length (better just take our word for it!) and a change in the focal length will obviously make the stop markings inaccurate for this changed condition. *F*/8 may become *f*/11.6 or something else.

Probably it would have been impressively scientific, if we had carefully calculated these modified stop markings before we shot at all, but, to be frank about it, we merely read the meter with the cards, as we have already explained, and then opened the lens a half stop in each instance. We probably did not deserve the good luck, but we got the exposure in thirty one out of thirty two extreme closeups. This is not a recommended procedure, even if it worked with us. If you try it, you would do well to make some test shots, to determine the average compensation. There are some beautifully elaborate formulae that can be used in this business, but maybe you are one of those persons who would consider using them a chore. You can see that we are that kind.

When you consider lighting these extreme closeups, you have certain simple factors. The more light, the smaller the stop; the smaller the stop, the greater the depth of field. But try to light the clasp of a safety pin! You will soon find that plain lighting is not the important thing, and that back lighting and cross lighting are what call for experiment. Texture is the life of extreme closeups, and you get texture from care with cross lighting. A small square of a slice of bread, for example, if lighted from the front, will look almost like a piece of white cardboard. But light striking it just a little to the front of its side will bring out every tiny air hole, until it will look

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almost like a bit of Swiss cheese. You will note that effect in one of the frames that illustrate this discussion.

These minute objects should stand out from their backgrounds. Since you must concentrate light on them, you should have illumination from all sides, as it may be needed. Back lighting makes the objects stand out, because it illuminates their outlines. Their contrasting backgrounds could, of course, be expertly provided by cards specially tinted, but we did not take time for this refinement. We merely used the walls of the room. When we wanted a light background, to contrast with a dark subject, we turned a light to the wall. For a medium toned background, we turned the light so that it gave less illumination on the wall. For a black background, we turned it off.

For general illumination, we used a No. 2 flood bulb in a reflector; for high lighting and effects, we used one of the small 150 watt "baby" spotlights.

Each shot was a challenge in illumination, but we used a great deal of "fit and try." Doing so was not a big task, because the areas to be lighted were small and the lights were within easy reach. The frames that have been referred to show the variety of lighting schemes that we employed and give you some idea of the results that can be got.

The things that must always be kept in mind are focus, exposure and lighting, if you would make big cine things out of little ones. The Amateur Cinema League announces, in *The Clinic*, elsewhere in this number of Movie Makers, a new service sheet about supplementary lenses. If you are a League member, you can send for it, when you try extreme closeup filming. Why not spend some of the time that you might use in lamenting your lack of gasoline, to see how much you can find that is new to your camera in the little things at home?

## Program problems

[Continued from page 366]

learned from simple explanations in manufacturers' circulars. When the lecturer gets beyond that, and talks about light sensitive curves and kindred technical theories, he is boring to the practical movie makers.

Composition is well adapted to club talks. It can be handled with slides or by the presentation of a movie of a good amateur. One lecture on general principles, followed by exhibitions of members' movies and discussions on the application of these principles, produces good results.

Editing is not a science, but an art. Until the amateur can view the efforts of other members who do good work, and also can subject his own films to unsympathetic criticism and analysis, he will never know anything about editing. But editing can't be learned from a book or from a lecture, any more than can dancing.

Titling is another subject that is difficult to handle by lecture. The actual filming of titles is simple. The art work and the time required to set up a title are one problem. The ability to word an appropriate title is the other task. This task can best be learned by experience and by seeing how others do it in pictures. To get a speaker to take the time to make a title as a demonstration produces a tedious and uninteresting program, unsuitable for a club evening.

Music is the newest addition to amateur movie making. This subject is best demonstrated by presenting a picture with appropriate music and by giving members an opportunity to ask questions about the musical selections. The use of music with movies cannot be advantageously demonstrated without the projection of a picture.

No, I have not forgotten that stepchild —the club movie project. Yes, I know some clubs have done a good job with this endeavor; but, when you have a club with fifty or more members, you are going to have trouble. First, there is a great difference of opinion about the script. Then, there is the question of the type of film to use. Next, there is the problem of who is going to participate.

Eventually, the project gets under way with plenty of disappointed actors, and too many club members not doing anything but looking on. So far, I have not seen results that have justified the efforts and expense. In all fairness, however, I have not had sufficient experience to form any final conclusion on this activity.

The presentation of movies made by trade groups or travel bureaus, in my opinion, should not be favored, for the reason that the films do not display amateur achievement. The privilege of exhibiting before club members and their friends is a reward for which members should strive. I have noted a general elevation of standards as a result of emphasizing the honor of being included in a club exhibition.

There is always a great difference of opinion as to whether or not a club should feature the screening of members' best work or should devote more time to analysis and to the so called technical lectures and demonstrations. I believe that all hands can learn more by viewing finished amateur productions and by asking the exhibitor questions than by hearing straight lectures or readings. There must be some reading and lectures, to be sure, but visual education is certainly the ideal method of learning a visual subject. My judgment about this point may be wrong, but it is at least based on experience and observation. For, on an evening when we have nothing but technical discussions, the attendance of members is slim. On exhibition nights, however, we overcrowd our club rooms. This large crowd includes more members, in addition to their guests.

In smaller communities, where the cine club membership is not large, and where no effort is made to publish a monthly bulletin, with definite programs scheduled far in advance, most of the difficulties enumerated here may not exist. For one reason, in a smaller city, there is a strong social influence which attracts as much as does the hobby lure, while the opportunities to view many excellent club members' shots are limited.

In a large city, however, where memberships are large and where distances traveled to meetings are far, there must be a strong urge and inducement to cause members to leave the comforts of home after a day's work.

That is why a movie club president at the end of his term is ready to sing that old Negro spiritual, *Nobody Knows De Trouble I've Seen.*

## School films defense work

[Continued from page 368]

departments, but, as they were too busy with extra defense work, we often had to catch them as they were working, without special staging. We tried for a wide variety of camera positions. We checked backgrounds with great care. We made sure that there were enough closeups to answer the natural questions of the audience and not to leave important things to the imagination.

Of course, the large number of closeups of objects made it difficult to show the faces of the students, as we should like to have done, but they were very cooperative, notwithstanding, even if only their hands got into the picture.

One student did the entire editing, but he took suggestions from the class. He also supervised titles, which were filmed by regular cameramen in the group. For titles, we made a novel use of our school emblem, the cardinal bird. We bandaged him for first aid, and he knitted a sock. The cartoons that brought him into the picture and that marked its different sequences were prepared on a blue background, using white title letters.

Whoever has undertaken one of these group filming enterprises can fill in the details that made our task complex, but very interesting. If anybody would like to try a similar movie in his school, he will find that students will be enthusiastic about it. I recommend that a specific boy or girl be responsible for a specific job, and that you have no doubt as to who is the director, the cameraman—or two of them, so that they can work together on meter readings, focusing and shooting—and the electricians. These last must know something about electricity, as large flood bulbs can readily blow fuses. Don't forget to check with the school custodian as to the size of the school fuses and other matters that your electricians must know. ,

Color is our choice for this kind of picture, but black and white film will give you something to be proud of, and it calls for less lighting.

If the picture is not to be made under the supervision of a person in the school system, whoever undertakes it as an outsider should spend some time in discussion with school officials and in observation of school routine, so that he will get as much familiarity with the normal course of things as is possible.

We found the important refinements for a successful picture to be composition, backgrounds and color combinations. We learned that how a thing is done is what makes a film interesting, and that a mere recording of the finished products of our students is dull. We tried for action everywhere. And, finally, we took the trouble to get actors who filmed well.

*Hoover High Prepares* brought all of us a great deal of enjoyment and a deep satisfaction. If you undertake a similar movie, I am sure that you will be repaid, as we were.

## How films cross our border in war

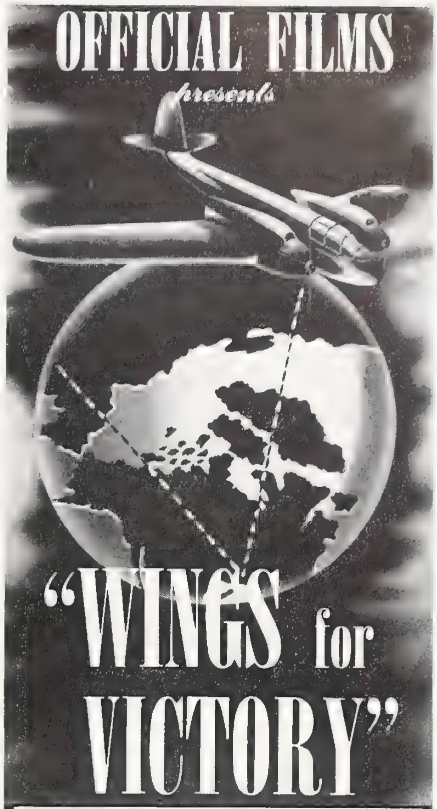
[Continued from page 375]

unnecessary. This approval will obviate delays in the export of motion picture productions.

2. Collectors of Customs, where appropriate facilities for examination exist, will be authorized to examine at the point of origin, developed films, plates and prints and, if their export is to be permitted, to license and seal the packages so as to obviate examination at the point of exit. In doubtful cases, the nearest Postal Censorship office will be consulted.

3. Postal Censors will examine to the extent deemed desirable photographic materials passing through the mails. All films, plates and prints which have not been licensed for export or approved by Postal Censors will be examined by Collectors of Customs at the port of exit. Doubtful cases will be referred to Postal Censorship, which will return them with recommendation. Collectors of Customs may license such shipments, detain them or return them to the senders as circumstances warrant.

4. All exposed films or plates are to



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be regarded as communications. Since they cannot be examined without development, their export, except to Canada, will be prohibited. This will be done by declining to license, under the Trading with the Enemy Act, the export of any undeveloped negatives. Exposed and undeveloped film offered for export will be returned to the sender.

5. In view of the difficulty of determining in all cases whether film has been exposed, the export of any raw film to any destination other than Canada will be prohibited except under special Export Control license. Such licenses will be issued only to approved manufacturers, distributors and others who can supply adequate reasons for licensing a particular shipment.

III. Imports.

1. Developed films, apparently intended for general showing in theatres, should be sent to the Collector of Customs at New York or Los Angeles for examination by the Board of Review. Other developed commercial films, when imported outside the mails and consigned to points other than New York or Los Angeles, will be examined at the port of entry if facilities are available; if no facilities are available, the films will be sent to the Collector of Customs in New York or Los Angeles for examination. If such films are imported in the mails, they will be examined by the appropriate office of Postal Censorship.

2. Exposed and undeveloped commercial motion pictures, except newsreels, whether imported in or outside the mails should be forwarded to the Collector of Customs at New York or Los Angeles for processing in approved laboratories and examination by the Board of Review. Exposed and undeveloped newsreel films should be sent to the Collector of Customs at New York, whether imported in or outside the mails, for similar processing and examination.

3. Importation of unexposed film, other than that coming from Canada, will be prohibited except under special license.

4. All exposed and undeveloped still or motion picture film and plates presented for importation outside the mails will be examined at the port of entry if facilities are available, and, if not, will be forwarded to the nearest Collector of Customs having facilities for processing and examination. However, when the importer of such film (including such film in the mails) designates a specific laboratory for the development of his film, and the laboratory designated has been approved by the Office of Censorship, the film shall be forwarded to the Collector of Customs in whose district the designated laboratory is located for processing and examination. Collectors of Customs will consult the nearest offices of Postal Censorship in doubtful cases. Where the volume of business of a particular laboratory warrants, examination of such film will be made by a committee consisting of a representative of the Office of Censorship, as chairman, one or more representatives from the Customs Service and representatives of any other agencies deemed desirable.

5. All developed non commercial films, motion or still, including photographs and plates presented for importation outside the mail, will be examined at the port of entry if facilities are available; if not, it will be forwarded for examination to the nearest Customs house having facilities. In doubtful cases, Collectors of Customs will consult the nearest Postal Censorship office. Postal Censorship will examine all undeveloped and developed non commercial film imported in the mails.

## Amateur clubs

[Continued from page 367]

*National Parks*, by L. J. Turley; *Shots You Will Recognize*, by Dr. H. O. Bames; informal contest reels by Fred C. Ells, FACL, C. Earle Memory, Leo Caloia, ACL, Harrison Chandler, Guy Nelli, ACL, Mildred Zimmerman and William Hight.

### Norfolk aids CDC

Civic recognition and responsibility have come to the Norfolk (Va.) Amateur Movie Club, with the official appointment of Sidney Mason, president of the club, as head of the educational and instructional film division of the Public Relations Department of the Norfolk Civilian Defense Council. He will work in cooperation with Maurice E. Bennett, jr., public relations director. Associated with Mr. Mason in handling sound projection equipment made available to the Council are club members E. J. Barry, C. A. Danner, C. J. Hewitt, ACL, R. J. Kenney, Fenton Priest, Wilson Robertson, J. Schmuck, ACL, J. Paul Snyder, ACL, P. B. White, B. Fred Wilson, ACL, and Joseph A. Wright, ACL.

### Winners in Westwood

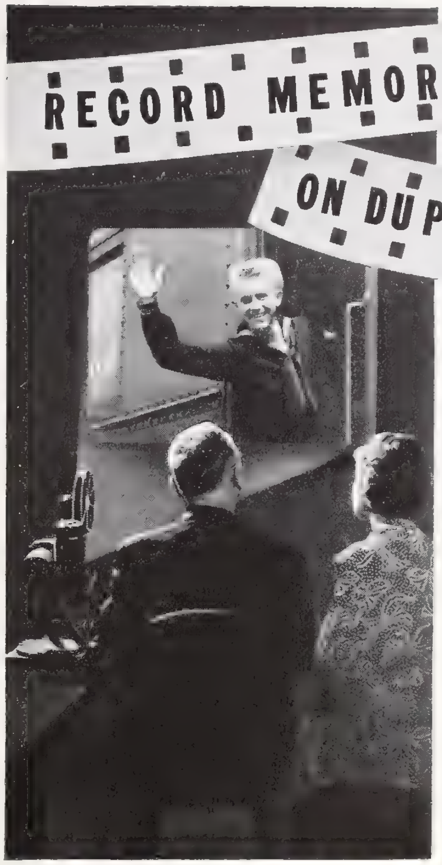
Award winning producers in the recent semi annual contest conducted by the Westwood Movie Club, in San Francisco, have been announced as follows: Jesse W. Richardson, winner of the President's Trophy, for *What Price Victory!*; Donald Campbell, second place winner with *King of Swing;* George Loehrsen, third place winner with *Here and There in San Francisco.* Recent committee chairmen appointments made by Dr. I. C. Gobar, ACL, club president, include Louis C. Miller, programs; Mrs. Celeste Swanson, publicity; Eric M. Unmack, ACL, membership; Mr. Campbell, contests; Eddy Seghieri, titles; Clyde Wortman, ACL, technical; Mr. Richardson, picture review; Mrs. Clapp, reception.

**Eights inspect** Members of the Washington 8mm. Movie Club gathered informally during the summer recess for a personally conducted inspection tour of the non theatrical film studio recently opened by Byron's, Inc., in the nation's capital. The visit was of particular interest to the 8mm. workers, since the firm's president, Byron Roadabush, is a member of the club and a former 8mm. amateur himself. Films seen on late programs of the Washington unit have been *His Off Day*, from the League's Club Library, and *River Rhapsody*, by Harry Downard, of Los Angeles.

**Ottawa active** All the fundamental processes of commercial non theatrical film production—from shooting to sound recording—were discussed and demonstrated recently by W. A. MacDonald, ACL, of the National Film Board, in Canada, for members of the Ottawa Cine Club. At other regular meetings, held at the club's quarters in the Carnegie Public Library, the members have seen *A Trip to Southwest Ontario*, by L. G. Herman; *The Sap's Running*, by Henry Sedziak; *A Day in the Life of Peter Robertson*, by P. Blythe Robertson; *From Spring to Fall*, by A. E. Kellet; *Yuletide*, first award winner in the club's 1942 contest, by Dr. W. G. McGregor; *Spring*, second award winner, by Don Pearson.

**Toronto serves** Working in cooperation with the local branch of the Kinsmen Clubs, a Dominion wide Canadian organization, the Toronto Movie Club has staged a gala public screening of 16mm. films for the benefit fund of Milk For Britain's Children. More than 900 persons attended the party, held in the auditorium of Jarvis Collegiate Institute, in Toronto. Seen on the program were a recent *Silly Symphony*, a newsreel, a musical comedy starring Deanna Durbin and two outstanding amateur productions. These were *Canadian Thoroughbred*, by Harold Berk, ACL, and *Canadian Landscape*, by R. Williamson, jr., ACL. Harry Haynes, Hugh McGoveran, Narcisse Pelletier, ACL, and Wilfred Prissick represented the Toronto Movie Club in the arrangements.

**Winners in Winnipeg** Award winners in the recent annual competition of the Winnipeg Cine Club have been announced as follows: Dr. C. H. Goulden,



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winner of first place and the Eaton Trophy, with *Colorful Seasons;* Esther Lind, second, with *Rocky Mountain Holiday;* W. R. Cross, third, with *California to Europe.* The judges were Professors Milton Osborn and Murray Patrick, of the University of Manitoba, and Angelo Accetti, a professional movie maker. Films seen at late meetings of the Winnipeg unit include *Escape from France,* by B. Slavicek; *Appendectomy,* by Dr. A. J. Davidson, ACL; *South Africa in Color,* by R. T. F. Thompson; *Kinsman Carnival,* by Kenneth Mitchell and Bob Evans; *In Defense of Ducks,* by Ducks, Unlimited.

**Union County elects** Although interrupted once by a State wide blackout and hampered since then by the East Coast gasoline rationing, members of the Union County Cinema Club, ACL, in Elizabeth, N. J., have managed to convene for a successful election of officers for the coming club season. Those returned are John E. Novak, president; Gustave Beiswenger, vicepresident; Neil Hurley, secretary; William Chamberlin, treasurer. Michael Di Prisco continues as editor of the club's news bulletin. *Reel Life.*

**First films** Turning back time to their first, shaky rolls of film, veteran members of the Utah Amateur Movie Club, in Salt Lake City, have initiated an amusing and informative series of screenings of their beginning blunders. Other items on late Utah programs have been a scrap film contest, in which odd shots were to be whipped into some coherent shape through imaginative editing and titling; a practical title making demonstration, by Wendell Taylor, chairman of the club's technical committee; screenings of *Cheating the Dentist,* by Al Londema, *October Byways,* by L. Clyde Anderson, and *Fluffy, the Kitten,* from the League's Club Library.

**Bell winners** The inevitable conflict of critical opinion regarding the relative merits of personally made movies—which seems to occur between lay judgments and those of technicians familiar with the craft—was vividly illustrated in the bipartisan judging of films submitted in the recent annual contest conducted by the Bell Labs Motion Picture Club, ACL, in New York City. Divided into 8mm. and 16mm. divisions, the films were first evaluated by a general audience at an open meeting of the club—with certain results. The four best films in each division were then submitted to the ACL staff for its judgment—with an almost complete reversal of the ratings. This fact was most marked in the League's selection of the Best Film in Show, which was our first place winner in the 16mm. division, but the fourth place winner among the lay minds. The ACL results follow, in order: 16mm.—*Sand and Sunshine,* by A. L. Hopper, ACL; *Night and Day,* by F. Frampton; *Trip to South America,* by F. M. Ryan, ACL; *Jasper Park,* by O. J. Zobel, ACL; 8mm.—*Dad's Vacation,* by H. L. Bowman; *H-F Bar Ranch,* by D. F. Hoth; *Greatest Man on Earth,* by J. R. Hefele; *Wards of Father Knickerbocker,* by F. H. Graham.

## WILL YOU PROJECT?

THE Amateur Cinema League has turned over to the Film Bureau of the Civilian Defense Volunteer Office the list of those in Manhattan in New York City who registered their 16mm. sound or silent projection equipment in the ACL Volunteer Registration, published in the February number of MOVIE MAKERS. At present, nine silent and five sound projectionists are engaged in offering their equipment and services in city wide projection of *The Volunteer Nurses' Aide* (see the May number of MOVIE MAKERS) and other defense films.

The Civilian Defense Volunteer Office in New York City has asked that MOVIE MAKERS issue another appeal to civilians with 16mm. sound or silent projection equipment in the New York City area.

Those New York City movie makers who can give an occasional evening to the projection of Civilian Defense films will perform a patriotic service by volunteering their help. Write to or visit: The Film Bureau, Civilian Defense Volunteer Office, 93 Park Avenue, New York City. Sound projectors are especially needed.

## News of the industry

[Continued from page 374]

In Ozaphane, the image is embedded within the base material.

In the Ozaphane process, the original photographic recording of the sound track is made on Agfa Ansco special high resolving film, while the prints are made on the new Ozaphane itself. The whole process of printing and developing the Ozaphane prints is done in one continuous operation at a speed of eighty feet a minute, and in daylight. Development is done in ammonia fumes, without the need of washing, fixing or drying.

In addition to these announcements, the various speakers presented interesting sidelights along the way, in the company's hundred years of achievement, and outlined plans for research work to be carried out in Agfa Ansco's new laboratory in Easton, Pa.

A handsome booklet, *The Conquest of Light*, a souvenir of the celebration, gives a graphic picture of the history of Agfa Ansco that includes samples of the new color process and of Ozaphane.

**Castle's fall list** Castle Films, 30 Rockefeller Plaza, New York City, have announced a most imposing group of films to be featured among their fall releases. In addition to their remarkable action film, *Fight for Egypt*, they have prepared three other pictures related to the war effort. In cooperation with the Office of Civilian Defense, Castle has released three films on home defense that show the citizen how he can protect himself from attack and how he can best help in winning the war. These subjects are *Air Raid Warning*, *Civilian Fire Fighters* and *The Civilian Serves;* they are available separately in an 8mm. silent version and in 16mm. silent or sound on film editions.

In a lighter vein, Castle has included in the new list two new fun cartoons in color. Available also in black and white versions, these cartoons are based on the favorite childhood tales of *Little Black Sambo* and *The Headless Horseman*. Castle's new *Sports Spellbinder* presents masters of high hurdling, broad jumping, pole vaulting and high jumping in swiftly paced action. In addition, there are scenes showing three men struggling with a giant tuna, skiing on sand, water and sea sledding, outboard motorboat racing, steeplechase riding and daring motorcycle escapades, all climaxed by a great "jalopy" race, featuring cars of ancient vintage on a track full of bumps and holes.

Castle rounds out this list with an interesting educational adventure picture about Africa's tiny pigmies. These small tribesmen are shown building a giant span of vines over a river, to avoid the vicious man eating crocodiles that imperil their existence. This release can be obtained in the usual Castle widths and lengths. It is titled *African Pigmy Thrills*.

**New Filmosound broadside** The Bell & Howell Company, 1801 Larchmont Avenue, Chicago, has just published an attractive red, white and blue broadside that outlines the ten distinct fields in which 16mm. motion pictures are aiding the defense effort. These fields are classified as follows: war reports by cameramen; civilian defense; democratic principles; aviation; industrial training; emergency first aid; victory gardening; life of friendly neighbors; religion; general education. Outstanding new films are listed in each class.

A discussion of how to get equipment and an offer of a film, *How Motion Pictures Move and Talk*, lent free, are included in the circular. Copies of the *Films That Fight For Freedom* folder can be obtained free by writing to the Bell & Howell Filmosound Library.

**Arel moves** The Arel Photo Supply Company, St. Louis, has moved to new and larger quarters at 918 Delmar Boulevard. This is a five story building of concrete and fireproof brick, conveniently located in the central downtown district. A move to larger quarters, in times like the present, is an example of the faith that the owners of Arel have in the belief that photography will continue to maintain its solid basic position in American industry.

**Course for volunteers** Samuel Falk, president of the New York Institute of Photography, 10 West 33rd Street, New York City, has volunteered his services and the facilities of the institute and its staff for the advanced training of photographers in the American Women's Voluntary Services. The courses have been especially designed to prepare the students for every phase of war and defense photography.

**New cartoons** Official Films, Inc., 425 Fourth Avenue, New York City, has just released a series of six animated cartoons featuring the popular character, Flip the Frog. In addition to *Jail Birds*, reviewed in the *Films You'll Want to Show* department in this number of MOVIE MAKERS, the list includes the following pictures: *Movie Mad*, *The Village Barber*, *Stormy Seas*, *The Cuckoo Murder Case* and *The Village Smitty*, in which Flip appears respectively as movie actor, barber, sailor, detective and blacksmith. These cartoons are available in 8mm. and 16mm. silent, and in 16mm. sound on film, in short and feature lengths.

**Certified Films** Certified Films, Inc., of 25 West 45th Street, New York City, has made available to home movie users a series of selected Gutlohn cartoons and comedies. These nine cartoons and three comedies, standard 300 foot lengths, may be had in 8mm. silent, 16mm. silent and 16mm. sound on film versions. The titles of the cartoons are *Circus Capers*, *Fly's Bride*, *King of Bugs*, *Gypped in Egypt*, *Toytown Tale*, *Jailbreakers*, *Little Red Riding Hood* and *Western Whoopee*. The three comedies are *Harvest Hands*, *Flip Flops* and *Uneasy Three*. Another Gutlohn release is *Target For Tonight*, the famed feature picture, with a cast consisting of Royal Air Force fliers and ground staff.

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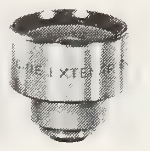
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### Survey of projectors

Nathan D. Golden, industrial consultant of the Bureau of Foreign and Domestic Commerce, of the United States Department of Commerce, has made available a survey of motion picture equipment in elementary schools in the United States. Of the 40,000 elementary schools questioned in this survey, replies were received from 25,703. Preliminary compilations indicate that these should be classified in three groups, first, 7845 schools reporting that they actually own either 16mm. or 35mm. equipment; second, 6602 schools that are serviced with equipment from central distribution points within 709 school systems; third, 11,256 schools that have no call on the use of any type of motion picture within their school system but must rent or borrow projectors. Projectors located in the first group consist of 4846 16mm. silent and 3518 16mm. sound projectors; 700 35mm. silent and 135 35mm. sound projectors and 1757 35mm. silent slide film and 322 35mm. sound slide film projectors.

A total of 2788 projectors are circulated among the 6602 schools in the second group, and access to 4843 projectors was reported by the 11,256 schools in the third group.

An earlier survey of equipment in 17,500 high schools and colleges disclosed that those schools had 6037 16mm. silent projectors and 6374 16mm. sound projectors, or a total of 12,411. Accordingly, there are 22,839 16mm. silent and sound projectors in the 17,500 colleges and high schools and 25,703 elementary schools in the United States that reported in the questionnaires.

## Practical films

[Continued from page 369]

white by Norman Dyrenfurth, with a script by Dr. Walter Clarke, while Calvin Thomas did the narration. Joseph L. Stenek was supervisor of production.

### Slums vs. the Housing Authority

Hitting hard and looking hopefully to the future, the San Francisco Housing Authority recently released a 16mm. black and white film with sound, *More than Shelter*. The film, 1100 feet in length, tells the story of living conditions in San Francisco. That Western metropolis never was a village. The inhabitants built quickly and moved on. They built close in and without plan and then moved out. *More than Shelter* presents a visual review of the elimination of the slums which are the shells of a thoughtless yesterday and of the construction of sturdy, spacious, clean new homes in their stead. Directed and shot by William H. Abbenseth, the film was narrated by Sidney Roger. Bernard J. Taper prepared the script. The musical score, played by the WPA Symphony Orchestra, was written and directed by Foster Cope.

*More than Shelter* is available on a free loan basis. For details, see *Free Film Reviews* in this number of MOVIE MAKERS.

### Guarding Our Health

Burton Holmes Films, of Chicago, recently produced an 800 foot institutional film for the Upjohn Company of Kalamazoo. Entitled *Industry for Health*, the film portrays the ceaseless toil of research workers in their struggle against the ailments of man. Many fields of science are covered, including chemistry, pharmacy, bacteriology, pharmacology, endocrinology, food and nutrition. Particularly emphasized is the need of precise control by the chemist over the elements with which he is working. The 16mm. black and white film with sound was directed by Harold Lignell and shot by Oscar Ahbe. Wesley Carty wrote the script, Nelson Olmstead narrated and Herman Felber was the film's musical director. *Industry for Health* is available on a free loan basis. See *Free Film Reviews* in this number of MOVIE MAKERS.

### The Intricacies of Turret Lathes

Training is the purpose of a new film. *Turret Lathes, Their Operation and Use*, recently produced for the Gisholt Machine Company, of Madison, Wisc., by Burton Holmes Films, of Chicago. Demonstrating the fundamental operations of a turret lathe, the film shows complete jobs done step by step. All types of turret lathes are carefully explained. Harold Lignell directed the 16mm. Kodachrome film with sound, while Oscar Ahbe shot it. Wesley Carty prepared the script, and John Weigel was the narrator. *Turret Lathes, Their Operation and Use* is available on a free loan basis. For details, see *Free Film Reviews* in this number.

### Flags Before Betsy Ross

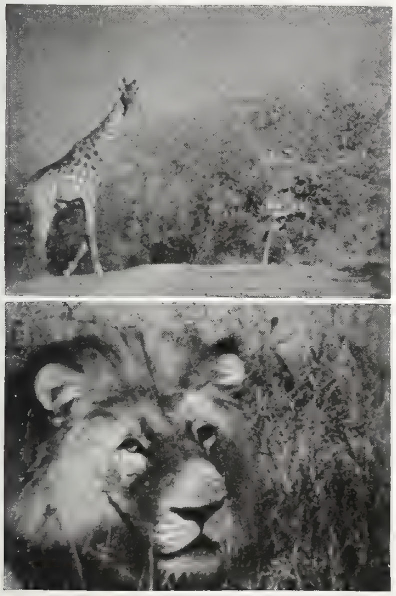
*What So Proudly We Hail* is the title of a 16mm. color film made last year by C. Manley DeBevoise, ACL, of Little Neck, N. Y. Mr. DeBevoise has produced several movies with a Biblical theme which he projects before local church groups and, to round out his programs, he shows this film describing the early flags which flew over different portions of what is now the United States. Beginning with the ensign carried to Greenland by Leif Ericson in 1000 A.D., Mr. DeBevoise has his models display the flags of Spain, England, France and Sweden, among other lands. Finally, in 1776, Betsy Ross created her famous flag with the thirteen stars. The later variations are shown, too, ending with Old Glory as we know it.

# Closeups—What filmers are doing

Personally made motion pictures are recording the going away ceremonies for every group of drafted men sent to the Army by Pima County (Ariz.) Local Boards Nos. 1 and 2, according to a report in *Selective Service*, the monthly news bulletin issued by National Headquarters of the Selective Service System. A. P. Martin, of Tucson, a member of Board No. 1, is the volunteer cameraman. Our attention was called to this ingenious record keeping by Lee F. Hanmer, ACL, former vicepresident of the League, who is himself a member of Ulster County Board 316, located at New Paltz, N. Y. Mr. Hanmer plans to undertake the same kind of filming for his group.

G. Brian McIntosh, ACL, has been a more peaceful but no less interesting reporter from South Africa—Johannesburg, to be specific. Badly bitten with the movie bug, Mr. McIntosh is the proud possessor of a brand new Ciné-Kodak Special (no mean accomplishment these days in any land!), despite what he says is "the scarcity and high cost of anything appertaining to amateur cinematography." His films to date include *Southern Holiday*, high lighted by a striking sequence of native dances; *Bushveld Sanctuary*, a study of Kruger Park, the world's greatest game preserve; *Mountain Majesty*, a scenic of the African Rockies, culminating in the 11,000 foot ascent of The Sentinel; *Little Bo Peep*, the old nursery rhyme brought to life by four year old Mistress McIntosh, against the background of a South African spring. Mr. McIntosh, like all good filmers, is eager to meet and chat with his fellow members of the ACL in South Africa and asks us to post his office address, herewith: Lewis and Marks Building, President Street, Johannesburg.

16mm. frames by G. B. McIntosh, ACL

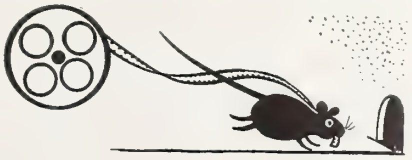


African wild animals filmed in greatest game preserve in world

If your community has a service unit abroad, you may want to follow the lead of the good folk in Clarinda, Iowa. We first heard about the project from Charles S. Hutchings, ACL, who filmed and edited the 200 feet of 8mm. Kodachrome, but it was the Foto Fems, a local women's camera club, who started the ball rolling. Seems that Clarinda has long had an antitank company (as its contribution to the State's National Guard) and that since Pearl Harbor this unit has been shipped en masse to an overseas station. It was the Foto Fems' idea, under the chairmanship of Pauline Oxley, that the community send them a home movie.

*A Visit From The Old Folks At Home* was the result, in which Mr. Hutchings has recorded for the Clarinda company a series of closeups and near shots of the mothers, fathers, sweethearts and assorted relatives of all concerned. In addition, there are typical local scenes and statements from the mayor, the superintendent of schools, the town sheriff and other civic dignitaries. Starting as a private venture of those concerned with its production, the finished film has proved such an overwhelming success that the Clarinda Chamber of Commerce already has underwritten its expense and ordered a second edition. . . . By the time you read this, the picture—which has safely reached its destination—should be well into its hundredth screening before the delighted antitank soldiers from Clarinda.

It may seem like carrying coals to Newcastle, but the United States Signal Corps, at Fort Monmouth, N. J., is in need of motion pictures. Not training and instructional movies—hundreds of which they turn out yearly—but something in the way of general entertainment, to piece out the training programs. Technical Sergeant Ernest K. Pearson, a former member of the League, is our correspondent in this matter, with a request for the brief loan of any sort of general 16mm. *sound* pictures. He can be reached at Company & Personnel Clerks Section, Clerks Specialists Division, Fort Monmouth. How about lending some of those sound films your firm had made last year?



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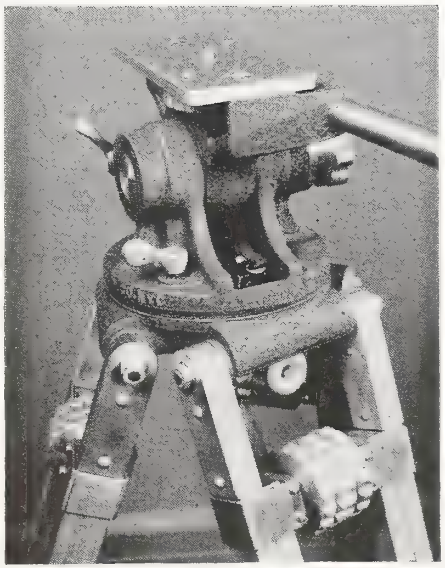

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THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

### LATEST RELEASES

**More Than Shelter,** 1100 feet, 16mm. sound on film, black and white; produced by William H. Abbenseth.

Offered to: groups.

Available from: Housing Authority of the City and County of San Francisco, 525 Market Street, San Francisco, Calif.

*More Than Shelter* presents a visual review of slum elimination and the substitution of new and livable homes. The keynote of the film is the problem of the future, as contrasted with the philosophy of building for today, which has predominated in the past. The basic theme is the United States Housing Authority's low rent housing program.

**Turret Lathes, Their Operation and Use,** 1300 feet, 16mm. sound on film, Kodachrome; produced by Burton Holmes Films.

Offered to: groups.

Available from: Burton Holmes Films, Inc., 7510 North Ashland Avenue, Chicago, Ill.

*Turret Lathes, Their Operation and Use* demonstrates the fundamental operation on a turret lathe and the lathe's place and use in industry. A sample turret lathe job is produced, with accompanying narration explaining each operation, naming and familiarizing the student operator with turret lathe parts, feeds, trips and other controls. Instruction is given in bar and chucking work. Fixture work is discussed and demonstrated.

**Industry for Health,** 800 feet, 16mm. sound on film, black and white; produced by Burton Holmes Films.

Offered to: groups.

Available from: The Upjohn Company, Kalamazoo, Mich.

*Industry for Health* depicts the ceaseless toil of research workers in their struggle against the ailments of man. Stressed in the film is the work of control chemists and pharmacists, the constant care and testing that lie behind each finished pharmaceutical. All phases of research are covered, to show the vast scope of pharmacy.

**Winged Horizons,** 1 reel, 16mm. sound on film, Kodachrome; produced by Harry D. Donahue.

Offered to: groups of over 100.

Available from: Charles R. Crone, TWA, 80 East 42nd Street, New York City.

*Winged Horizons* tells the story of an airplane trip from New York to Los Angeles. Detailed inspection of TWA's maintenance base in Kansas City is pictured. Special emphasis is placed on TWA's four engine, high altitude Stratoliners. Included are scenic shots of the Indian Country, Grand Canyon, Boulder Dam and Lake Mead.

**Bomber,** 400 feet, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

Offered to: groups.

Available from: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C., and from Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Street, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Bomber* shows the manufacture of the Martin B-26 medium bomber. Specially featured is a commentary, written by Carl Sandburg. Speed and power are the keynotes of the film.

**Army in Overalls,** 250 feet, 16mm. sound on film, black and white; produced by the Office for Emergency Management.

Offered to: groups.

Available from: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C., and from Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Street, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Army in Overalls* shows the contribution of the Civilian Conservation Corps in clearing military reservations. Filmed at Fort Benning, Ga., the picture shows CCC boys working side by side with the Army, doing necessary road and bridge work, while the Army trains men.

**Power for Defense,** 400 feet, 16mm. sound on film, black and white; produced by the National Defense Advisory Commission.

Offered to: groups.

Available from: Film Unit, Division of Information, Office for Emergency Management, Washington, D. C., and from Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Street, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Power for Defense* is the story of the various uses to which hydroelectric power can be put. The area involved is the Tennessee Valley. In showing these uses of power, the film gives a good summary of America's defense activity, as hydroelectric power affects the production of almost all defense products.

**White Battalions—Serving All Mankind,** 800 feet, 16mm. sound on film, black and white; produced by the American College of Surgeons.

Offered to: groups.

Available from: American College of Surgeons, 40 East Erie Street, Chicago, Ill.

*White Battalions—Serving All Mankind* is a demonstration of the calm, assured and reassuring way in which clean, efficient modern hospitals go about their work. Particularly stressed in the film is the fact that treatment is meted out equally, no matter how rich or how poor the patient may be. The value of kindness and consideration is emphasized, as well as the extraordinary technical background of today's hospitals.

### RECENT RELEASES

**The Story of the Spark Plug,** 1600 feet, 16mm. sound on film or silent, black and white; produced by the Champion Spark Plug Company.

Offered to: groups.

Available from: Louis F. Perry, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pa.

*The Story of the Spark Plug* shows the basic processes that are necessary to obtain the basic ingredient of a spark plug, sillimanite, from the earth of California. After many chemical convolutions, electrodes are "sillimented" into the cores of plugs. The final stages are testing and packing the finished spark plugs.

Educator's comment: This is a helpful film for trade schools or adult education groups to use in automobile mechanic classes studying spark plugs. —*E.D.C.*

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■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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# MOVIE MAKERS

**Magazine of the Amateur Cinema League, Inc.**

## ★ *A list of war films*

• A comprehensive list of motion pictures dealing with the war, complete with sources.

## ★ FILMING FOOTBALL

• How coaching movies are made by the professionals, with valuable suggestions for the amateur.

## ★ *MUSIC FOR YOUR FILMS*

• New list of records selected for use with all types of movies.

## ★ TALKING OF TELEPHOTOS

• An expert tells of uses and functions of telephoto lenses that are usually neglected.

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**OCTOBER, 1942**

# How Good are your Movies?

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## The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1942

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1942 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Non Theatrical Films of 1942 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the General Class of the Ten Best.

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a motion picture made by me entitled: ..........................

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PERCY
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MEMORIAL

### Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1942 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate at left must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1942, before five o'clock.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Because of war conditions, entries cannot be received this year from movie makers outside the United States or its possessions.

8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1942 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

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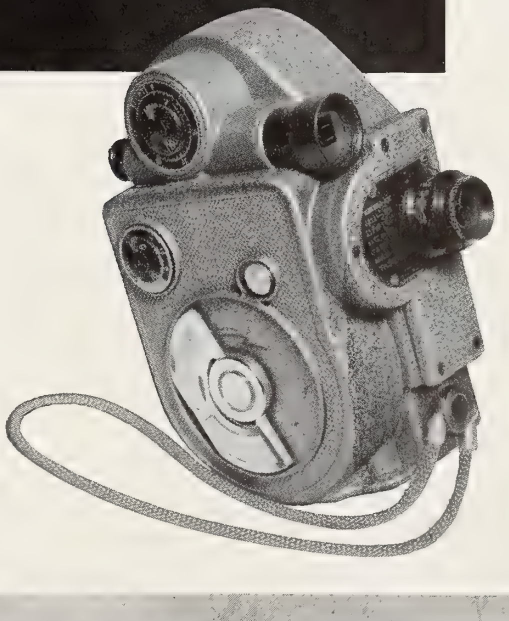

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# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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Courtesy Union Pacific Railroad

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# FREE FILM REVIEWS

## You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

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**The Freight Yard,** 710 feet, 16mm. sound on film, black and white; produced by Frederick G. Beach, ACL, supervisor of the Motion Picture Bureau, Public Relations Department, New York Central System.

Offered to: groups in States where New York Central operates—Massachusetts, New Jersey, New York, Pennsylvania, Ohio, Michigan, Indiana, Illinois.

Available from: for information regarding depositories, write to the Department of Public Relations, New York Central System, 466 Lexington Avenue, New York, N. Y.

*The Freight Yard* offers a detailed explanation of some of the little known operations which are performed in a freight yard. Showing some of the steps through which a train must go in being made up, the film stresses the intricacy and involved detail of the classification yard, where weights and speeds and angles are reduced to a highly exact science. The film is the first of a new series, *Running the Railroad*.

**Keep 'em Out!,** 1 reel, 16mm. sound on film, black and white; produced by Stark Films.

Offered to: groups.

Available from: Division of Sanitary Reports and Statistics, U. S. Public Health Service, Washington, D. C.

*Keep 'em Out* deals with an unpleasant and very important subject—the subjugation and eventual elimination of rats. These are not the type that armies chase with tanks and planes, but ordinary run of the mill furry rats, varying in length from two to twelve inches, exceedingly potent bearers of disease and bad health. The film discusses both the breeding and the elimination of this little menace.

**Hidden Hunger,** 700 feet, 16mm. sound on film, black and white; produced by the American Film Center.

Offered to: groups.

Available from: American Film Center, 630 Fifth Avenue, New York, N. Y.

*Hidden Hunger* is a dramatization of the fact that, while most Americans get enough food to eat, many of them get the wrong food or the right food cooked the wrong way. Walter Brennan, as Lincoln Squires, decides to reform the eating habits of the nation. During his peregrinations hither and yon, the film manages to teach many lessons about the danger of overcooking and unbalanced diets. *Hidden Hunger* is part of the national nutrition program, to make the citizenry food conscious.

### DO NOT HOARD

**While bulk purchases are sometimes justified, film hoarding is never excusable. Not only is it selfish, but it is not wise to lay in a large amount of film that may become outdated long before you are ready to use it. Film that is outdated may be as good as fresher film, but that is always a chance that the careful buyer will not take.**

**Herefords, The Beef Supreme,** 1200 feet, 16mm. Kodachrome, silent; produced by the American Hereford Cattle Association.

Offered to: individuals and groups.

Available from: American Hereford Association, 300 West 11th Street, Kansas City, Mo.

*Herefords* is a study of the modern purebred cattle ranches throughout the United States. Filmed by Ramsey Pictures of Oklahoma City, this picture is divided into two reels. The first traces the ancestry and development of the Hereford, showing the type of country and climate most suitable to this cattle. Reel two tells the story of commercial beef, from the baby Hereford calf through to the meat packer. Scenes of the roundup, chuck wagon, branding and shipping are included.

### RECENT RELEASES

**Defense for America,** 400 feet, 16mm. and 35mm. sound on film, black and white; produced by the Educational Film Division of Paramount.

Offered to: study groups.

Available from: Films Division, National Association of Manufacturers, 14 West 49th Street, New York, N. Y.

*Defense for America* is a film report of the effect of the war on the production work of American industry. Emphasizing the speed with which the vital machines are rolling off the assembly line, the late Graham McNamee explains the new elements and techniques which have entered into American industry since the pressure of war was first applied.

### GO GENTLY

**Not so long ago, one could find inexpensive items to replace those that had been broken from careless handling. Now, some of these things are no longer made. Care for your equipment as you never have done before. Remember that some of the least expensive items are hardest to get.**

**Building a Bomber,** 800 feet, 16mm. sound on film, black and white; produced by the United States Office for Emergency Management.

Offered to: groups.

Available from: Bureau of Motion Pictures, Office of War Information, Washington, D. C., and from the Motion Picture Bureaus of the Y.M.C.A., at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*Building a Bomber* is a demonstration of the construction of the B-26 U. S. Army medium bomber. Starting with the rough casting of metal into strips, the film covers the various phases of riveting and welding, assembling and painting, installation of parts and testing.

Educator's comment: Boys in junior and senior high schools like this film because it teaches them more about one of their chief interests. It is useful in general assemblies on national defense, and it is directly applicable in trade schools for courses allied to airplane manufacture. It is useful as a guidance film.—*E.D.C.*

### BLUE SKIES

**It is easy to forget the basic facts of Kodachrome filming. Some of us wonder why the skies in our films are faded when we shoot against the light. This effect is one that we learned about early, but that we may have forgotten. If you want to record the blue of the sky, do not film toward the sun. Even with a polarizing filter, the result will be bad.**

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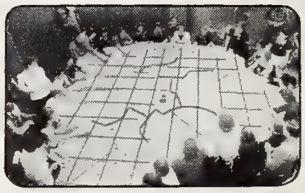

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# THE BEST MEDIUM

WITHIN the memory of many readers of this page, there was a time that knew no automobiles, airplanes, radios or motion pictures. Yet, in the short space of an average life, these newcomers to the world's tool kit have accomplished results that would have been called impossible fifty years ago.

The automobile saved Paris in the first World War and conquered France in the second. Radio won a national election. The airplane has gained what we hope will be only a temporary control of the Mediterranean for Germany and it defeated a powerful task force of Japanese ships near Midway Island. Now, within the last few weeks, the motion picture, instead of the traditional orator, nominated the Republican candidate for the governorship of New York.

Because a great industry has used motion pictures primarily as entertainment and because thousands of individual filmers have made them serve as a perfect recreation, the world has been less inclined to mark the real significance of films than to marvel at what motor cars, airplanes and radios have accomplished. But movies give increasing proof of their capacity as instruments of destiny. Already they have become the best and surest medium for communicating governmental viewpoints and instructions to the civilian population in the present emergency in the United States.

There is a sound reason for this increasing dependence upon films as governmental spokesmen. The printed word has been progressively crowded out of many daily, weekly and monthly publications that have offered chiefly large headlines and many pictures. Bureaucracy is never terse, and it fights, with its "press releases" and pamphlets, a losing battle against the more pictorial offerings of newspapers and magazines. Government "throw aways" are literally thrown away unread by thousands of people.

Nobody of less rank than the head of a government can depend upon an enormous radio audience, and chiefs of state get this audience only if they let it be announced that they intend to say something important. If it is easy to drop a government pamphlet into a waste basket, it is still easier to use a radio dial to silence the most insistent messenger of the air.

But we still have the habit of public assembly to see movies. Once we have committed ourselves to a film, with or without entrance fee, such is the stubbornness of human nature that we will very likely sit it out, even if we are bored. The governmental agencies in Washington have been intelligent enough to capitalize on this fact, with the result that their films are looked at, while many radio speeches and printed statements fail to hold the public's attention.

The non theatrical movie has long waited to come into its own, but this war has lifted it into a position of authority and importance that it will never lose.

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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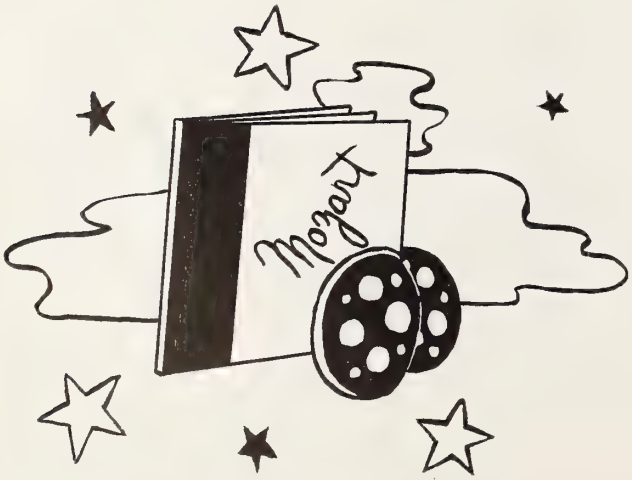
# GOOD MUSIC FOR GOOD FILMS

DONALD MAGGINI

WITH the advent of the double turntable and other inexpensive record players, synchronization of films with recordings has greatly expanded in the home movie field. Continuous sound accompaniment not only increases the enjoyment of screen sessions, but also heightens the effectiveness of the films.

Records of specific sound effects are available, as are musical backgrounds that create a particular mood. But the bulk of the music on records comprises a vast store of compositions almost completely ignored by the amateur movie maker. Too often the music chosen by him is of the most familiar variety. Frequently, the person who has shown the utmost originality and discrimination, in the preparation of his scenario, in filming and in editing, will ruin his picture with trite accompaniment. This damage comes partly from the fact that he is too preoccupied with technical filming problems to give the music the consideration it deserves. Although it is quicker and easier to use familiar music, an individualized choice will enhance the artistic merits of his product. We all know the constant recurrence of such compositions as the *Moonlight Sonata*, the *Blue Danube Waltz*, the *Andante Cantabile*, of Tchaikovsky, *L'Après-midi d'un Faune*, the *Liebestraum*, of Liszt, and countless other items that so obviously suggest the moods they are intended to supplement.

Another common fault is the use of a piece of music that is overpowering. Some symphonies, concerti and tone poems are so compelling in themselves that the audience is inclined to listen rather than to watch, and the music loses the supplementary value that was desired. Often a familiar musical work may have come to have, by association, an entirely different meaning to your audience than the one intended. Hence, it is wise to make a more thorough study of the music and to avoid using the compositions that first suggest themselves.



A subtle blending of psychological fundamentals is necessary before your movie and score can be said to blend. The accompaniment may set the tempo, but should only insinuate the narrative. An abstract, animated or surrealist film can be made to follow the more complicated rhythms of Bach and Stravinsky or the chromatics of some contemporaries. But the average picture fares better with a background of a more even pattern, Haydn or Mozart, for example. Genre or program music, such as tone poems, have to be reckoned with when the film is in production, or the music will be found to say things to the audience that the scenario had not included.

This discussion is based on the thesis of more individuality in the selection of music to be used as a background, and it does not recommend records where specific sound effects are required. It might be wise to point out the importance of choosing compatible music for adjoining film sequences, so that transitions will not be too abrupt, since music of a similar nature should be used for connected scenes. Good timing and a knowledge of the workings of the turntables are prerequisites in avoiding a choppy effect.

The following list is neither complete nor specific. It is designed to stimulate the amateur movie maker to use as much imagination in his choice of music as he does in the use of his camera. The compositions noted remind this compiler, in whole or in part, of the categories under which they appear. It is suggested that they be played and heard attentively, to see if they coincide with the opinion of the filmer. The possibilities are endless, limited only by the originality of the movie maker in the use of the thousands of records at his disposal. This list may point the way to a freer use of music with films.

Nature and travel films are very popular with the amateur. Much of the music in these groups can be interchanged. Nature pictures are often woven into travel sequences made in the same season.

# Listing compositions of better kind for movies

Music with your Films

## SPRING

| | |
|---|---|
| Beethoven | *Fifth Symphony, Second movement* |
| Borodin | *Polovetzian Dances (Prince Igor)* |
| Brahms | *First Symphony, Second movement* |
| Brahms | *Second Symphony, Allegretto* |
| Chopin | *Prelude No. 7 in A* |
| Chopin | *Etude in E, opus 10, No. 3* |
| Grieg | *Morning Mood* |
| MacDowell | *March Wind* |
| Mahler | *First Symphony* |
| Palmgren | *May Night* |
| Wagner | *Forest Music (Siegfried)* |

## SUMMER

| | |
|---|---|
| Beethoven | *Pastoral Symphony* (often used, but good) |
| Chopin | *Prelude in F, No. 23* |
| Chopin | *Nocturne in F, opus 15, No. 1* |
| Chopin | *Etude in F, opus 10, No. 8* |
| Délibes | *Coppélia* |
| Delius | *Summer Night on the River* |
| Delius | *Sea Drift* |
| Delius | *Song Before Sunrise* |
| Glazounov | *The Seasons* |
| Ravel | *Daphnis et Chloé* |
| Von Flotow | *Martha Overture* |

## AUTUMN

| | |
|---|---|
| Arensky | *Etude in F* |
| Chopin | Waltzes collected into *Sylphides Album* |
| Debussy | *Sirènes* |
| MacDowell | *Witches Dance* |
| MacDowell | *Shadow Dance* |
| Rachmaninoff | *Second Symphony, Slow movement* |
| Stravinsky | *Dance of Princesses (Firebird Suite)* |

## WINTER

| | |
|---|---|
| Bruckner | *Fifth Symphony* |
| Chopin | *Etude in A Minor (The Winter Wind)* |
| Chopin | *Polish Christmas Carol* |
| Grieg | *Last Spring* |
| Rachmaninoff | *Isle of the Dead* |
| Sibelius | *Maiden with the Roses* |
| Stravinsky | *Opening Dance (Firebird Suite)* |

Travel may be rural, urban or scenic. Each country has its national music, by its own composers, which is usually suitable. A few suggestions follow.

## SPAIN

| | |
|---|---|
| Debussy | *Soirée dans Grenade* |
| De Falla | *Nights in the Garden of Spain* |
| De Falla | *Three Cornered Hat* |
| Ravel | *Rapsodie Espagnole* |
| Rimsky-Korsakov | *Caprice Espagnol* |

Additional music by Ravel and compositions by Granados, Chabrier, Lalo and Albeniz could be considered.

## ITALY

| | |
|---|---|
| Griffes | *Roman Sketches for Piano* |
| Respighi | *Fountains of Rome* |
| Respighi | *Pines of Rome* |
| Tchaikovsky | *Francesca da Rimini* |

## RUSSIA

| | |
|---|---|
| Balakireff | *Russia, A Symphonic Poem* |
| Borodin | *In the Steppes of Central Asia* |
| Glazounov | *Stenka Razin* |
| Glinka | *Russlan and Ludmilla Overture* |
| Glinka | *A Life for the Czar Overture* |
| Moussorgsky | *Fair at Sorotchinsk* |
| Moussorgsky | *Khovantchina* |
| Rimsky-Korsakov | *Russian Easter Overture* |
| Rimsky-Korsakov | *Second Symphony, Antar* |
| Tchaikovsky | *First Symphony* |

## ENGLAND

| | |
|---|---|
| Coates | *London Suite* |
| Delius | *Briggs Fair* |
| Vaughan-Williams | *London Symphony* |
| Vaughan-Williams | *Suite, English Folk Song* |

Compositions by Bax, Elgar, Goossens and Grainger would also serve.

## MEXICO

| | |
|---|---|
| Copland | *Salon Mexico* |

The music of Carlos Chavez and of Yradier would also be suitable.

## FRANCE

| | |
|---|---|
| Berlioz | *Carnaval Romain* |
| Bizet | *L'Arlésienne Suite* |
| D'Indy | *Symphony on a French Mountain Air* |

Available also are other compositions by Berlioz, Bizet and D'Indy and music by Chausson, Gounod and Thomas.

## UNITED STATES

| | |
|---|---|
| Dvorak | *Fifth Symphony—New World Symphony* |
| Grofé | *Grand Canyon Suite* |

[Continued on page 419]

# Watch 'em grow!

## Time lapse movies can make kid films livelier

### RUSSELL C. HOLSLAG, ACL

WHAT is more interesting than to see youngsters grow up, especially during the age when almost every day brings new evidence of progress? It is October now, and last night Marge and I brought out our precious Kodachrome movie of the Young Hopeful's first Christmas. Ye gods! Is that fat little cherub, with his head hardly over the top of the play pen, our present active scrambler under tables and general "puller offer"? It seemed hard to believe, yet there it was; I can't say "in black and white," because it was in color.

Sometimes I am reminded of stop motion as a suggestion for kid films. You get the idea; take a bud and arrange it under the lights, then train the camera on it and have an automatic mechanism expose a picture every few hours or so. When the film is finished, the bud grows and unfolds on the screen into full flower.

However, there is one element that is essential to the proper working of this system. The plant must "stay put." You could never work the stop motion "gag" on our little bud, asleep or awake. The world is too full of interesting new things which must be investigated now—at once!

But, looking at it from the cosmic point of view, a family record of children is really a form of stop motion. We prove that by our amazement when we look at last Christmas's movie this October. There he is growing, right before our eyes! Every family with youngsters should have a continuous movie of this kind. You don't have to wait long between shots, to make scenes in which you will notice a change. A few weeks, months—and the sprouting is noticeable.

• Youngsters sprout fast, and you can note their growth in the space of a few months, or even weeks.

Henle from Monkmeyer

And don't take just one scene of Junior propelling the walker, followed immediately by one in which he is sailing off on his roller skates. Why not work in a little idea or two? Here is one.

Grandpa gives the toddler a nickel and says (title), *Sonny, run down to the store and bring me back a Corona Odora!"* Sonny grasps the nickel (he hardly knows what it is, but this fact makes it all the funnier) and teeters off. A medium shot shows him weaving along a path or sidewalk in his first pair of shoes. This scene will give you a chance to get in several shots of his quite original technique in walking.

Now come back to Grandpa. Mother enters and asks, "*Where's the baby?*" Grandpa indicates that he has sent the child to the store for a cigar. Mother expostulates, "*You didn't send that little tot all the way downtown!*"

Grandpa: "*Why not? He's getting to be a big boy now!*"

Mother and Grandpa look off; then there is a long shot of little Buddy, tottering along at the end of a great vista. The next shot is of Grandpa and Mother; she gives a hopeless gesture and leaves. Grandpa assumes a smile of satisfaction; he buries himself in his newspaper, begins to nod and finally settles down for a snooze, with his paper over his face—very slow fade out.

Next comes a quicker fade in, showing a closeup of Grandpa as before, but with an eager, young hand plucking at the paper.

Title: "*Grandpa! Wake up! I brought your cigar!*"

There is then the same closeup of Grandpa as before. Grandpa wakes, takes the cigar automatically from the hand (we don't see the child as yet) and starts to unwrap it sleepily. Then he looks up, and an expression of vast surprise comes over his face. We cut to a medium shot, and there is the same Grandpa, but confronted by a youngster who is visibly older and who stands firmly on his chubby legs, with never a thought of wabbling. He looks at Grandpa alertly. Grandpa swallows his Adam's apple.

Title: "*Why—why—you certainly have grown!*"

Now we insert a semi closely of Buddy and Grandpa as the youngster speaks, "*But, Grandpa, you've been asleep a long time!*"

Next comes a medium shot, as Grandpa holds Buddy off at arm's length, to study him while he scratches his head with his other hand. Fade out.

There is the kind of transition that we are going to try amid the monthly milestones of our youngster—and it's going to be fun. We wish

[Continued on page 420]

# MOVIE BUGS ON PARADE

FREDERICK W. BROCK, D.D.S.

A LUNCH in a drop of water is the climax of the amateur motion picture, *Movie Bugs*. The drop of water did not represent concentrated food for a human being, but was, in itself, the stage of the action. The luncher was a hydra and the lunch was a daphnia that it had ensnared.

*Movie Bugs* was filmed by myself and Dr. Ralph E. Deal, professor of biology at Wagner College, on Staten Island, N. Y. These scenes, made in the Wagner College laboratories, are believed to be the first hydra pictures of this nature ever to be filmed. Once these spectacular subjects for a movie had been observed through the ocular of a low powered microscope, no efforts were spared until the diminutive denizens of fresh water ponds were captured "alive" on the silver screen. How did it all happen? *Movie Bugs* tells the story.

It relates, in a quick succession of short scenes, how the filmer came into possession of a new Ciné-Kodak Special and how he started to look around for a likely subject for his new camera. It shows how he decided to delve into nature's secrets and how he obtained the assistance of a "bug authority" (who, on closer acquaintance, added the filmer's name to his varied bug collection, specie *insectum homo sapiens Broccus*). The story continues with the design and consequent construction of a camera stand, and soon the two "movie bugs," Brock and Deal, are ready for the take.

The actors, microscopic animals in a drop of water, are most unobliging and manage to keep the two filmers at their respective posts for hours, waiting in vain for a performance which never quite materializes.

The intense illumination (from a projection lantern) and the rather tight quarters (between the slide and the cover glass) seem to paralyze the different animalcules into a state of immobility, and yet—after hours and days—there presents itself the spectacular shot—a hydra capturing and devouring its luckless prey.

The hydra, belonging to the phylum coelenterata, is a cylindrical animal, from one to three millimeters in length. It is one of the lowest forms of the many celled animalcules. While the base secretes a sticky substance with which it may anchor itself to pond rubbish, the free end possesses a mouth on the conical hypostome, surrounded by tentacles, from four to twelve in number. To catch its prey, the hydra extends its tentacles from which are shot threads with poisonous barbs that serve to anaesthetize the unfortunate victim.

The daphnia is the dish for the hydra in this case. (It belongs to the phylum crustacea to which also belong crabs and shellfish. The type shown is the copepod; it has gills and is quite transparent.)

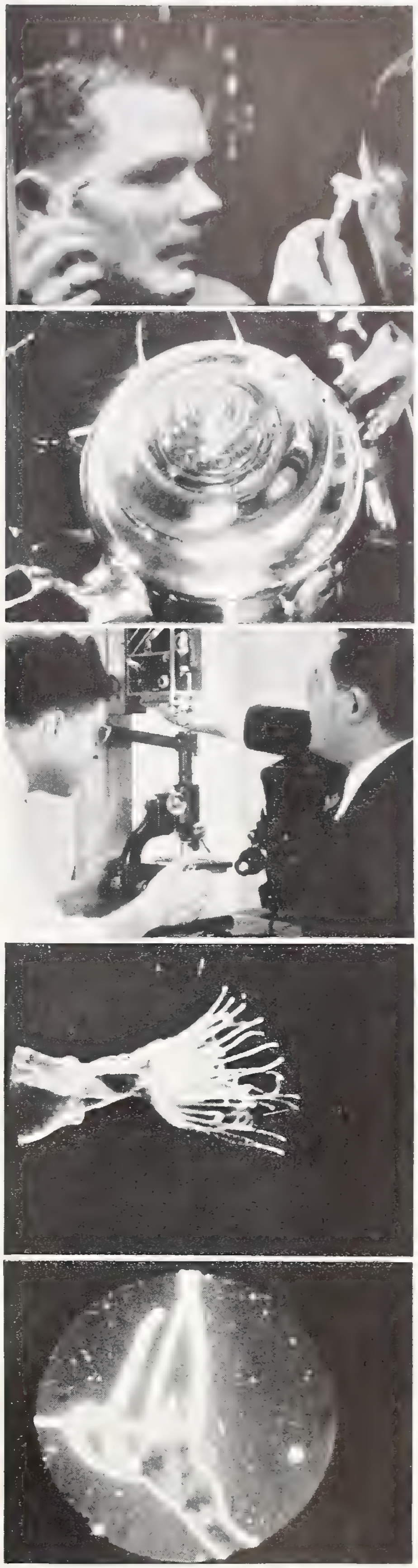
The hydra draws its victim toward its mouth, located on the hypostome in the center of the tentacles. It gets ready for the "bite." The mouth of the hydra stretches wider and wider, to allow the lunch to enter, in one slow gulp.

Ever so slowly, the copepod is ingested and, in due course, is fully surrounded by the gastrovascular cavity of the hydra, where it is duly digested.

The microscope furnished further interesting material for the cine camera, which caught a stentor "tooting its horn" (extending its trumpet like food collector); paramecia reproducing by fission (dividing into two daughter cells); and the graceful plumatella opening and closing

[Continued on page 424]

16mm. scenes by
Frederick W. Brock, D.D.S.



• These frames from *Movie Bugs* show incidents from filmers' daily lives, equipment used and shots of minute subjects.

Their desperate lives
are recorded on film

# A MOVIE FOR GREAT MUSIC

### HERMAN BARTEL, ACL

We were ready to begin filming our cinematic interpretation of Wagner's *Forest Murmurs.* With the music fresh in mind and armed with notes on images and moods that Wagner's composition had conjured up, we "toted" our equipment into the woods.

The deep, deciduous forest enveloped us. It was like walking in twilight. The darkness and stillness about us seemed to be unlikely cinematic material. Good footage requires light, life and motion.

But so does good music, and *Forest Murmurs* was a grand composition! The ominous opening mood was exactly what we experienced as we walked along our mossy forest path. *Forest Murmurs* was fine music because it was natural, fundamental. The great composer had felt the forest and communed with its spirit. He had felt the drama and life that abound in all seemingly dark, lifeless forests and had captured the natural, living pattern.

From the foreboding first general impression we encountered, Wagner had searched for and found the living details that form the complete whole. This consciousness of detail was the cornerstone for his composition. The slow, still opening; the living undertones that sought release from the womb of the forest; awakening; then life in a pulsing, resplendent surge were put to musical score because a forest was more then a still, dead place to him!

It became more than a still, dead place to us, as we felt the coolness of the wood. The ever mobile foliage whispered above us as the blue of the sky peeked through the mysterious tracery overhead. The trees, restless and unsatisfied, strained heavenward. Their branches twisted and reached through the trunks in an effort to free themselves. Everything yearned for the blue above.

The patches of sky, framed by foliage, gave us our clue. Here, besides the technical secret for successful forest filming, were the opening scenes for our sequence.

The forest was not a dark, dismal place after all! Brilliant, silver light streamed through fissures in slender shafts that touched the heart of the forest and transformed it into an immense, dark stage upon which hundreds of spotlights picked out living, significant detail. The general darkness, far from being a discouraging handicap, suddenly became a priceless asset. The revealing rays formed natural centers of interest. Superfluous elements were held back in deep shade. Perhaps man, when he conceived the spotlight, to enhance pictorial drama, came upon the idea —quite by accident—within a dim and shadowy forest.

Well, whether he did or not, didn't make much difference now, thought we, feverishly setting up our tripod and training our lens upon a cool, dank fern, spotlighted against a deep, mysterious background from which it stood out clearly.

Hardly any motion was there at all—just a slight tremor as a spasmodic freshet of air touched the fern. The slow, still opening and the vital undercurrents of Wagner's composition were recorded on film as we dissolved into a silver rock, moss covered and encircled with a garland of ferns. Upon its muted surface the shadows from the leaves overhead scarcely moved.

We bided our time. Soon the trees started to sing; we recorded the increasing shadow motion upon the rock and dissolved into a shot straight up the trunk of a tree, to capture rustling, sparkling leaves and branches straining skyward.

Down at our feet we found a spider web stretched between high growing vegetation. From flat on the ground our upward pointing camera caught the quivering, sparkling strands as old Mr. Spider—a real trooper after all—spurted about restlessly. We couldn't help noticing the similarity in big and small—how much the glistening web looked like the sparkling net of leaves above—so we dissolved into another shot of rustling foliage. Point, counterpoint! Composers use it all the time.

Quite unconsciously we found ourselves looking down again. A habit was forming. Mostly we film in horizontal planes—forests had us seeking mostly in verticals. This business of going from the source of light to the ground effects revealed seemed to be natural enough.

Anyway, we could not refrain from filming a warm copper colored sun spot in closeup and then dissolving into a deep, mysterious long shot of the forest with our

brilliant sun spot for center of interest.

We picked up our equipment and walked on, chuckling as we recalled what negative filming material we had at first considered forests to be! Ahead, shimmering light filtered through the trees. From the depths of the forest it seemed to be an ocean, seeping into the hold of a leaking ship. Our whirring camera caught the fringe of glowing green that looked for all the world like subterranean depths enveloping dark, weedlike tree trunks.

The miraculous light beckoned. The pines parted. A woodland pond confronted us—tranquil and still. The water was inky black where it peeked from behind green, goldlike scum. Dead, gray stumps studded the pond surface—and then we found life!

A tiny, gay, yellow flower poked out of the dismal water and trembled in shy greeting. Drama? We thought so! Life through death. We recorded it all in a sequence, and were on our way again.

Leaves rustled underfoot and twigs snapped explosively. Small creatures scampered to cover. Looking back, we saw a squirrel creep from hiding—convinced that the world again was a safe place to move in.

Strange, ever to have entertained the thought there was a scarcity of filming material in a forest. The animal life alone would make a picture in itself, we reflected, as we made telephoto shots of forest creatures.

Nobody has to know that you filmed your deer shots in the Bronx Zoo, either!

But don't count too much on the zoo! It offered no solution as we wondered how we were going to interpret that unusual, whirring, soaring section near the end of *Forest Murmurs.*

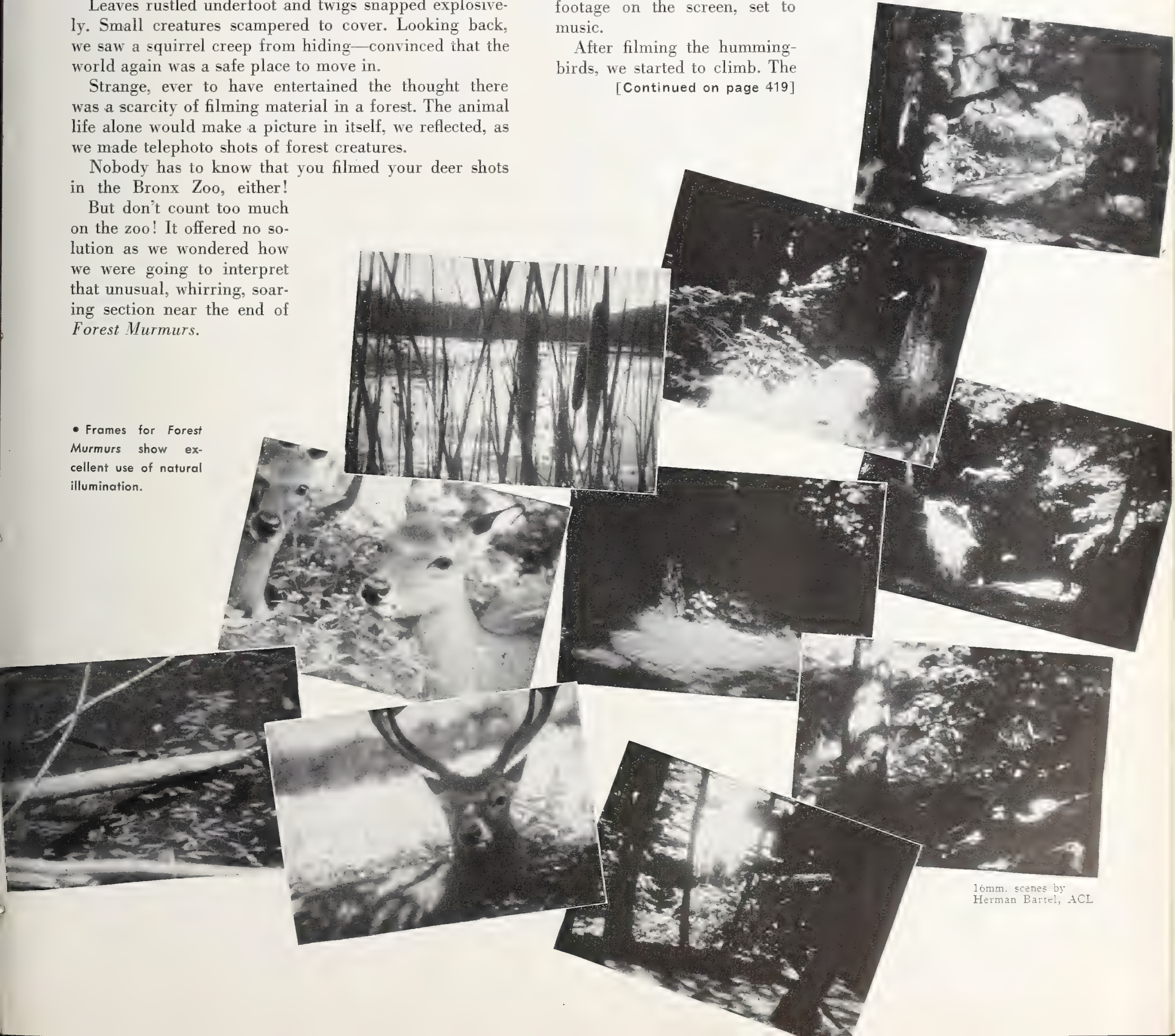
# How a film was made to exemplify Wagner's music

A bit more of walking supplied the answer. We stopped wondering when we found two hummingbirds working on some red flowers. A magic forest spotlight etched birds and flowers against a velvety, black background, to produce a scene of rare, printlike quality.

We snapped on our longest telephoto and filmed at sixty four frames a second. The whirring wings and the suspended, soaring motion registered beautifully at this camera speed. You will pardon our feeling—accompanied with a certain smugness—that Wagner composed that section just for us, when we viewed the footage on the screen, set to music.

After filming the hummingbirds, we started to climb. The

[Continued on page 419]



**•** Frames for *Forest Murmurs* show excellent use of natural illumination.

16mm. scenes by
Herman Bartel, ACL

# CASTLE'S CREW FILMS CIRCUS

## Special cine tour gets full record of spectacle

### DONALD MAGGINI

FILMING a circus in action presents a staggering number of problems. Choosing significant shots from the wealth of material, setting up the equipment, securing the cooperation of the animals, performers and audience and catching the colorful atmosphere of the big top, amid the blare and confusion of an actual performance, are not easy tasks.

To accomplish this feat in the preparation of its new release, *Here Comes the Circus*, Castle Films sent out a special crew of twenty men, composed of cameramen, assistants, electricians and property men, that traveled with the Cole Brothers' Circus until the film was completed. These men became closely associated with the life of the circus, taking their meals at the community mess tents with the circus personnel and working with the roustabouts in setting up their camera equipment. They found the activities behind the scenes to be so exciting that it was difficult to stick to the original script that called for filming the performance only. Each day, a special demountable iron platform was erected in the reserve seat section, for the use of the camera crew. Ten men were required to assemble it, and it occupied seventy five seats that had to be purchased in advance for each performance.

The lighting presented the largest single problem. The circus generator, taxed to capacity at night, could not carry the additional burden of the lights necessary for filming; so, most of the shooting was done at the matinee shows, when the midway was illuminated by the sun. Even so, the additional light required for movie making was hard on the performing artists and animals alike, with the tremendous glare heightening the tension for the acrobats and, in some cases, frightening the animals. In one instance, a horse refused to take its customary high jump over a flaming hurdle when it was confronted by the new and strange illumination. But, for the most part, the animals were unaffected by the lights and went through their paces without mishap, with the exception of the monkeys, which took a violent dislike to the camera crew, pelting them with everything within reach.

The antics of the clowns, closeups of their grimacing, skittering nonsense and horseplay, with the reaction shots of the amused onlook-

[Continued on page 427]

HERE
COMES
THE
CIRCUS

• Scenes that recreate childhood's high spot in amazing detail.

# SOME ERRORS IN FOOTBALL MOVIES

## What to avoid in filming game records for coaches

### JOSEPH C. SMITH

Harold M. Lambert from Frederic Lewis

• Don't let the camera run down at a critical point in the game.

IT IS a Monday in the college football season. Players keep dropping into the gymnasium between classes. "Movies come back yet?" Then the package arrives, the coach threads the projector, switches out the lights and leans forward. Eagerly awaited are the answers to questions which have been argued since Saturday afternoon. Did Bob step offside on that touchdown run? Where was Ray on that "24-11" pass in the second quarter? Why didn't our weak side plays work after the half? Can't we show Big Bill how he was getting "mouse trapped" all day long?

The kick off flashes on the screen and the game flickers along. Now, two plays after this, was that touchdown run. A groan arises—the screen is a glaring blank, with shadowy figures barely discernible. Then, five plays later, the pictures snap back into normal exposure. Suddenly, the images become blurred out of all recognition—then back to normal. Then the camera points down at the sidelines for agonizing moments, while you recall that a crucial interception was taking place. The school cameraman drops blithely in. "Well, how are the movies?" There is a cool pause, then a growl. "Just wonderful—except the plays we wanted to see."

Such is the nightmare of every amateur movie cameraman who is called upon by his school or college to stand on the top of the stadium, watch the game through a peephole and keep his mind on a dozen things simultaneously, in order to provide the coaches and players with what has come to be recognized as one of the best tools yet invented for polishing a football team.

Little does the athletic staff realize the number of different things that can go wrong, nor the perversity of fate which seems to select touchdowns and other key plays for these mishaps. I speak from the heart. Over the last eight years, I think that I have made every kind of mistake, have had every kind of bad luck and have tried to evolve methods of preventing some of these accidents. Yet, it must be confessed that last fall, at the precise moment of the climactic play of a climactic season, my camera ran down—just plain ran down because I had forgotten to keep it wound. So, system or no system, you cannot eliminate the human factor. Nevertheless, here are some "tips" on how to prevent certain things that can go wrong.

*1. IMPROPER THREADING.* A slightly insufficient loop above or below the film gate may allow the camera to operate, but the film will start to move just before the shutter closes, sometimes making the figures seem to "leak" or carry reflections under them, giving an ice skating effect. Remedy—be deliberate in loading the camera and run through a few frames, making sure that the loops are maintained, before putting on the cover.

*2. LOADING WITH WRONG FILM.* If your camera is loaded with superspeed film and if you calculate your exposure for a slower grade, you will hopelessly overexpose the reel, giving a washed out, almost blank image. The opposite mistake creates the effect of football being played in a blackout. I usually shoot the first of a game with slow or medium film and change to fast film as the light falls away toward the end of the game. Remedy—put a rubber band around every box of superspeed film, so that you will not pick it up [Continued on page 422]

# AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

**Fun for Rockford** More than 150 members and guests of the Rockford Movie Makers, ACL, in Illinois, attended the club's second annual outing, held this year in the Rock Cut Forest Preserve. Games and contests for young and old kept the large crowd busy and provided excellent material for movie records of the event. These films are now competing against each other in the customary contest for the members' outing records. Algot Peterson was in charge of arrangements.

**Summer in S. F.** Summer meetings this war year have been a rousing success with members of the Cinema Club of San Francisco, one of the many clubs which in the past have recessed during the warmer months. Featured guest for the July meeting was Ray Maker, of Oakland, who discussed and demonstrated his homemade 16mm. sound on film camera, with which he has been producing a 4600 foot Kodachrome epic, *West of the Brazos.* Films seen on the club's screen included *Fisherman's Wharf,* by Mrs. A. H. Agaton; *Yosemite Valley,* by Ray Luck, and a vacation film by Russell Pettingill. *Target for Tonight,* the distinguished short subject on the R.A.F. Bomber Command in action, was the high light of the August gathering. It was presented by David Redfield, of the club, and C. E. McDaniel, of Photo & Sound, Inc.

**Metro in Chicago** *Hawaiian Paradise,* filmed and named only shortly before the attack on Pearl Harbor, was the featured presentation at a late meeting of the Metro Movie Club of River Park, in Chicago. The picture was produced by Julian Gromer, traveler and lecturer, and was presented by him with Mrs. Gromer in charge of the musical accompaniment. W. J. Wright, the club's treasurer, opened the current season with a screening of his films.

**Zoo for Philadelphia** It was Zoo Night at the opening meeting of the Philadelphia Cinema Club, gathered for another season at the Adelphi Hotel. Dr. R. E. Haentze led off the parade of pictures made on the occasion of the group's midsummer outing at the city's Zoological Gardens, where they were personally escorted by the institution's chief of photography. Harold Moock was another member whose movies were screened.

**Metro in Melbourne** Our first report of a screening of 9.5mm. films, that has come to us in years, was received recently in *The Cameraman,* bulletin of the Metropolitan Cine Club, located in the Armadale district of Melbourne, Australia. The presentation, which was with full sound, was held in the club's efficiently furnished theatre and included *Death at Broadcasting House,* a feature length drama; *Hungarian Rhapsody; Little Known England; Parade of the Wooden Soldiers; Pathevox Review.* Brian A. Bennett, vicepresident of the unit, has recently resigned to join the Royal Australian Air Force.

**Racine sees** Picnics and parades have been favored subject matter of members' films screened at late meetings of the Ra-Cine Club, in Wisconsin. Al Fisa and W. A. Seyfried have screened their records of the city's Independence Day parade, while picnic pictures taken on the club's recent outing have been presented by John Kibar, Herb Hoffert and W. G. Marshall, ACL. New officers for the coming club season are Joseph Stehlik, jr., president; Dick Larsen, vicepresident; Marjorie Williams, secretary; Dorothy Brehm, treasurer. Mr. Kibar, founder president of the Racine club, will continue to serve as a director.

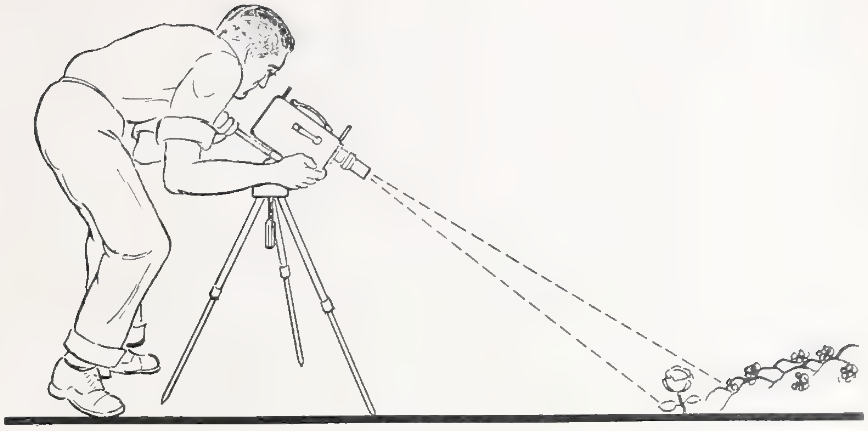
**Weekly for Chicago** Reverting to their former policy of meeting once a week instead of semi monthly, members of the Chicago Cinema Club, ACL, have started off the new season with a series of attractive programs and pictures. Among the films seen have been *This Amazing America,* 16mm. sound on film Kodachrome; *Fascinating Florida,* presented with narrative and music on disc, by Dr. Eugene Wells; *Citizens of Tomorrow,* a Kodachrome sound film on the West Side Community Center, by Dr. Richard Chesrow, ACL. Lectures with illustrative films have been given by Myra Billings and Joseph Stout.

[Continued on page 428]

A. R. Bowen, ACL

• Bell Movie & Camera Club of Denver, Colo., on club outing at Rainbow Lakes.

# TALKING OF TELEPHOTOS



• A telephoto will bring near objects closer as well as distant ones Remember the telephoto as an aid in getting ultra closeups.

## There is a wide variety of use for these versatile aids

FREDERICK G. BEACH, ACL

WHY did you buy that shiny new telephoto lens? Was it because you wanted to make pictures of things "far away" or because you felt that it would be a valuable and versatile addition to your cine equipment?

Unfortunately, the first reason is the most common one. Almost any practiced movie maker has had the experience of hearing from novices such questions as "How far can you film with a telephoto lens?" Yet, the capacity to record subjects which are at a great distance from the camera is far from being the only function of a telephoto, or long focus, lens.

It is perfectly true that most of us think of a telephoto as a means of bringing distant objects closer on the screen. In this connection, such a lens can be compared directly to a field glass or telescope. The telephoto does for the camera just what these aids to for the eye. If anybody wants to know how far he can "take" with a telephoto, let him answer the same question about the field glass, if he can. There is no limit, of course, to the distance at which a telephoto lens may be used; but there is a limit to its capacity to bring things closer on the screen.

As a matter of fact, one should not always think of these lenses in terms of great distances, for they are often equally useful for short distances. For example, one may wish to secure closeups of a flower. If you do not have a short legged tripod or other low camera support, the easiest method is to use a telephoto lens. The telephoto would make for easier operation, it would eliminate the possibility that the camera or the movie maker would cast a shadow on the scene and it might well eliminate some unpleasant or unharmonious background. Bear in mind that telephoto lenses are just as valuable at a filming distance of six feet as at one of six miles.

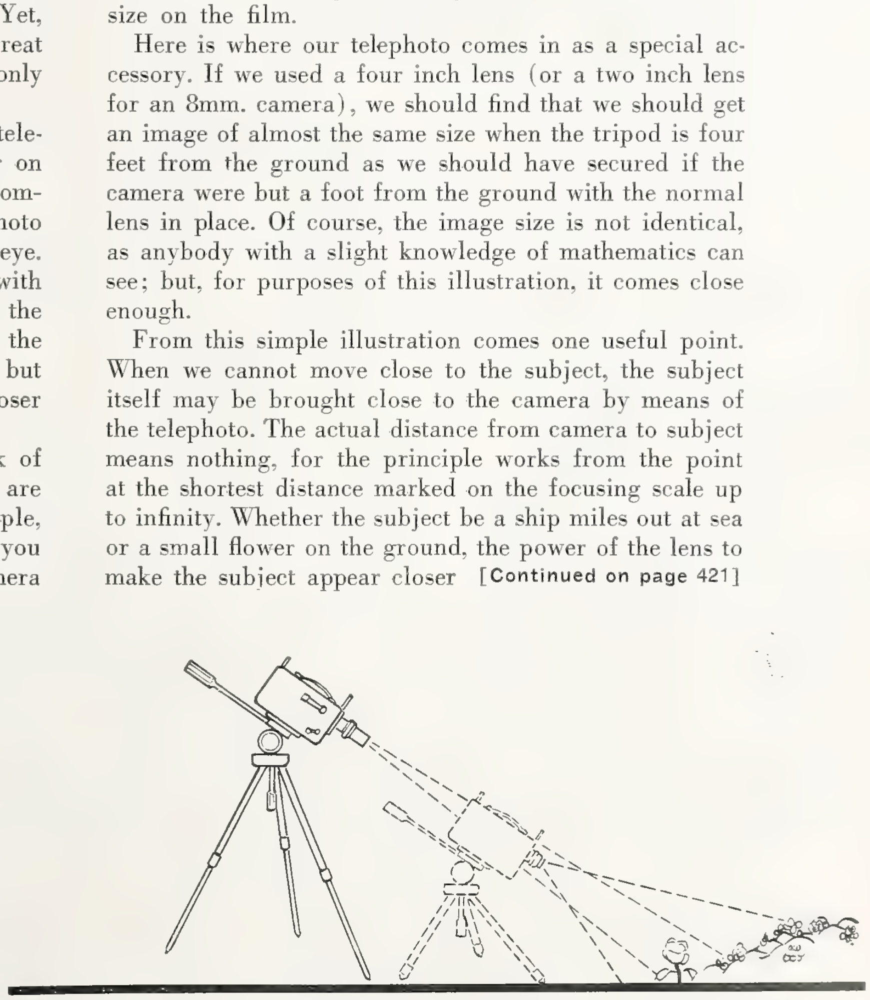
Let us examine this flower filming setup and see exactly why these points are true. It will then be easy to apply them to countless other subjects and thus to get a greater return on the investment in such a lens.

First, there is the camera to subject distance to be considered. For the sake of illustration, let us assume that the lowest comfortable or practical position for the camera on the tripod would be at a point four feet from the ground.

Now, when we look at the flower subject through the normal lens finder, we shall see that it would be impossible to get a real closeup of it from this high position. As a matter of fact, we should find that the camera should be at a distance of approximately one foot from the ground in order to get an image of the flower of proper size on the film.

Here is where our telephoto comes in as a special accessory. If we used a four inch lens (or a two inch lens for an 8mm. camera), we should find that we should get an image of almost the same size when the tripod is four feet from the ground as we should have secured if the camera were but a foot from the ground with the normal lens in place. Of course, the image size is not identical, as anybody with a slight knowledge of mathematics can see; but, for purposes of this illustration, it comes close enough.

From this simple illustration comes one useful point. When we cannot move close to the subject, the subject itself may be brought close to the camera by means of the telephoto. The actual distance from camera to subject means nothing, for the principle works from the point at the shortest distance marked on the focusing scale up to infinity. Whether the subject be a ship miles out at sea or a small flower on the ground, the power of the lens to make the subject appear closer [Continued on page 421]



• A telephoto's angle of view is much narrower than that of the normal camera lens and, therefore, it will exclude undesired scene area in a closeup shot.

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes

JAMES N. YOUNG, jr.

### Technique of Railroading

Everybody has seen endless lines of freight cars chugging down the rails. Very few of us have known how or why the cars "got that way." To help the public to understand some of the intricate planning and detailed work that are necessary in making up a freight train, the New York Central System's Motion Picture Bureau, in New York City, has released *The Freight Yard*. This is the second release of the Motion Picture Bureau, and it is the first of a New York Central series, known as *Running the Railroad*. It is 710 feet in length and is a 16mm. black and white film with sound. Production was handled by Frederick G. Beach, ACL, while narration was given by Ed Herlihy.

*The Freight Yard* shows in detail the procedure through which an enormous train goes when it reaches a classification yard; the details include "climbing the hump," from which the individual cars coast under their own power to ultimate positions; checking the cars from a pit dug beneath the tracks; the braking devices which control the speed of the coasting cars and the rapid switching which is necessary to get each car to its proper track. *The Freight Yard* is available on a free loan basis. For details, see *Free Film Reviews* in this magazine.

### How Not to Waste Food

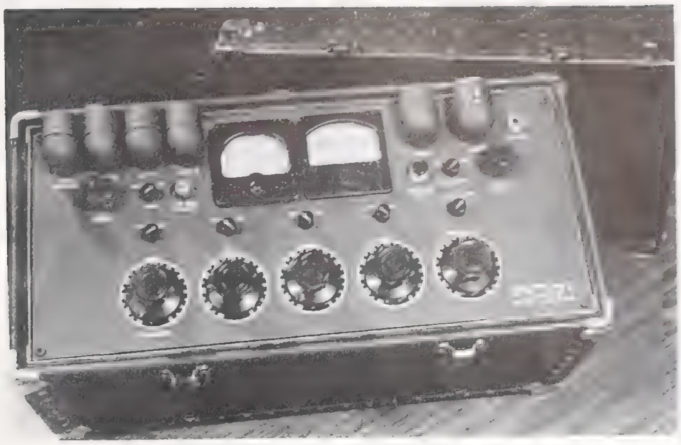
Of real importance in the war effort is nation wide education about food, so that civilians may get the most benefit from the most healthful foods. It was to provide the public with this education that a national nutrition program was instituted. Recently a cinematic outline of what the program is trying to do was released in 16mm. width by the American Film Center, of New York City. Presented by the United States Federal Security Agency, produced by the American Film Center and paid for by Swift and Company, the great meat packing concern, the film, *Hidden Hunger*, is 750 feet in length, black and [Continued on page 427]

THE FREIGHT YARD
CARS

• How cars are classified in a modern freight yard is theme of New York Central's recent motion picture.

16mm. scenes by Frederick G. Beach, ACL

# NEWS OF THE INDUSTRY



• New Certified Sound Recorder offered by J. A. Maurer, Inc., for improved sound filming.

Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

**New Official release** *Wings For Victory,* the latest release of Official Films, Inc., 425 Fourth Avenue, New York City, is a thrilling drama of the arctic air lanes. A key spot in the Allied Powers fight for air supremacy, the vast frozen North is the scene of this new picture of Canada's daring conquests. The film portrays the war activities on the northern route to Europe and Asia and stresses the importance of aviation victories to Allied success. Beginning with the early development of air fields among the snow covered pastures, this film also shows isolated weather stations, where science is in constant battle with the elements as part of our endeavor to fly planes safely through the snow and ice. This film includes sequences of bombers being ferried precariously to the British coast and giant flying boats bound for secret supply bases, both east and west. All is graphically illustrated by "on the spot" shots, as well as by the use of globes. An informative commentary adds to the interest of the picture, which is available in three feature lengths.

**Eastman gets Army-Navy E** On August 17, 20,000 Kodak employees and members of their families attended the impressive ceremony in Red Wing Stadium, Rochester, N. Y., marking the presentation of the Army-Navy Production Award to the Eastman Kodak Company for high achievement in the manufacture of war equipment. Brigadier General Herman W. Shull, Ordnance Department, presented the award to Thomas J. Hargrave, president of the company, and William J. Lehle, a Kodak Park machinist, representing the workers. Other military and naval officers present were Colonel Lewis Sanders, Captain Henry T. Markland, Rear Admiral Clark Howell Woodward, Brigadier General Harold M. McClelland, Colonel George W. Goddard and Colonel Oscar N. Solbert.

**New Eastman book** The Eastman Kodak Company, Rochester, N. Y., has announced the publication of a new book on motion pictures for professional use. Black and white and Kodachrome, 16mm. and 35mm., are fully covered. Entitled *Eastman Motion Picture Films for Professional Use,* this volume presents an analysis of Eastman films and is intended to assist the cameraman in choosing the film best suited to a particular purpose and in making the best use of the film selected. Containing seventy two pages, the book is divided into two sections; it deals with the various types of negative, positive, sound recording and duplicating film that are used in most commercial practices. An eight page supplement on the commercial use of 16mm. Kodachrome film is also included.

**Certified Sound** J. A. Maurer, Inc., 117 East 24th Street, New York City, has just perfected a new 16mm. sound recording system to be marketed under the name Certified Sound. [Continued on page 427]

• Scenes at presentation of Army and Navy Award to officials of Eastman Kodak Company at Rochester, N. Y.

# Medals with a certain gift of prophecy

THESE are a few of the medals for original research and accomplishment that have been awarded, from time to time, to scientists in the Kodak Research Laboratories. They are shown here not to emphasize a glorious past, but because they have a certain gift of prophecy. . . .

The Kodak Laboratories have some of the qualities of great universities and the philanthropic research foundations . . . Scientists and young men with an idea often come here to Rochester. They get a hearing. If the idea is reasonable, and original, they get encouragement. If needed, they get the help of men of vast experience, and the best facilities the world affords.

Some of the greatest of recent developments in photography have come from such collaboration. The Kodachrome process—movies and snapshots in full color . . . "ultra-speed photographs"—exposures of as little as 1/1,000,000 of a second—which show what the eye alone can never see . . . the aerial films which are now enabling our country's flyers to cut through camouflage with their cameras or observe the success of their bombs from beyond the reach of anti-aircraft.

*Pure research is not self-seeking.*

For example, it doesn't "pay" Kodak to make 125 different types of plates for astronomical photography—but without them, the observatories of the world would be half-blinded. Such work may never pay in dollars, but our growing knowledge of the Universe depends on it. And who knows what day—or night—may bring a discovery that will change the entire pattern of our thinking and lead us to another world?

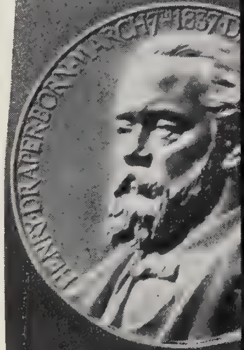
These medals are important—as symbols of a search that never ceases. They stand for the enrichment of our lives in many ways thus far . . . from the simple snapshot of a loved one, to the last great movie you saw, faultless in its recording of scenes and sound.

And the work of the vast laboratory at Kodak Park was never so significant as at the present time. . . . Eastman Kodak Company, Rochester, N. Y.

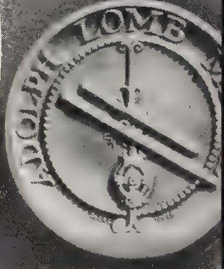
**1942** . . . Too late to group with these medals, yet easily ranking above them in importance, is the Army-Navy "E" lately bestowed upon the Eastman Kodak Company for high achievement in the production of war equipment.

This award also carries with it "a certain gift of prophecy."

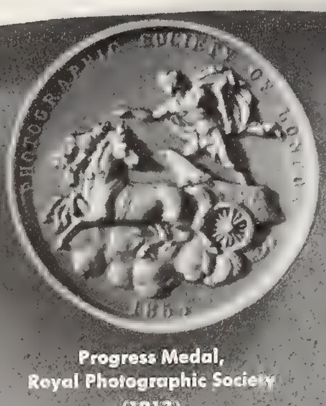
**Kodak . . . serving human progress through photography**



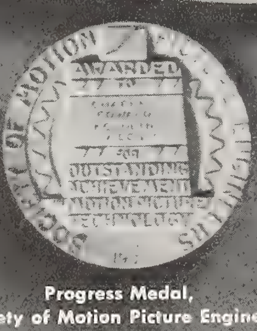
Henry Draper Med
National Academy of S



Adolph Lomb Medal
Optical Society of Ame

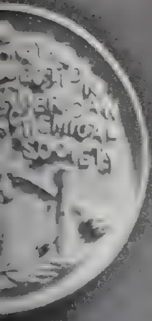


Progress Medal,
Royal Photographic Society
(1913)


SOCIETY OF MOTION PICTURE ENGINEERS
AWARDED
OUTSTANDING ACHIEVEMENT MOTION PICTURE TECHNOLOGY

Progress Medal,
Society of Motion Picture Engineers
(1936)

Progress Medal,
Society of Motion Picture Engineers
(1939)



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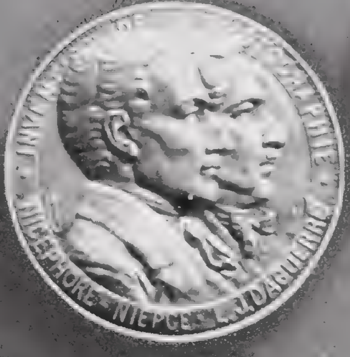
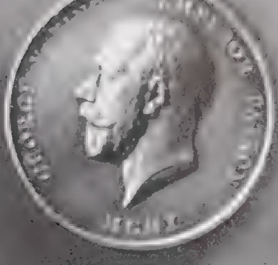
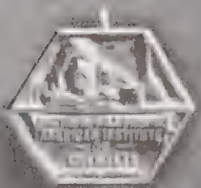


Janssen Medal,
Société Française
de Photographie



Trueman Wood Medal,
Royal Society of Arts

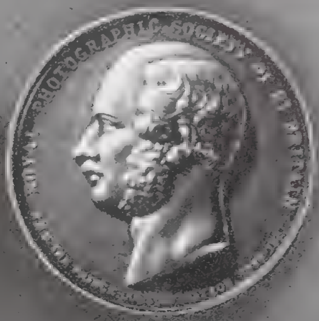


Gold Medal,
American Institute of Chemists

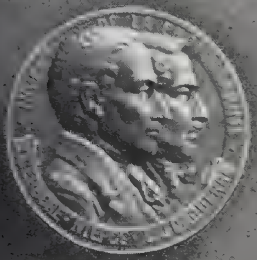
EDWARD LONGSTRETH MEDAL OF MERIT
1890

Edward Longstreth Medal,
Franklin Institute

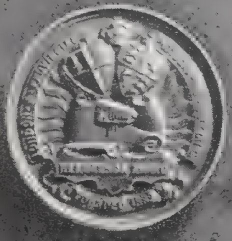
Adelskold Medal,
Photographic Society of Stockholm



Progress Medal,
Royal Photographic Society
(1928)



Niépce Daguerre Medal,
Société Française
de Photographie



Henderson Award,
London and Provincial
Photographic Association

Gold Medal,
graphic Society of Vienna

THE HURTER AND DRIFFIELD TECHNIQUE

Hurter and Driffield Medal,
Royal Photographic Society

AWARDED BY THE CITY OF PHILADELPHIA

John Scott Medal,
City of Philadelphia

## A few KODAK MILESTONES of direct interest to the public

**1884** Eastman invents paper "stripping" film—the beginning of photographic film.

**1888** The No. 1 Kodak and birth of the photofinishing system ("You press the button—we do the rest") popularize amateur photography.

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# Medals with a certain gift of prophecy

THESE are a few of the medals for original research and accomplishment that have been awarded, from time to time, to scientists in the Kodak Research Laboratories. They are shown here not to emphasize a glorious past, but because they have a certain gift of prophecy. . . .

The Kodak Laboratories have some of the qualities of great universities and the philanthropic research foundations . . . Scientists and young men with an idea often come here to Rochester. They get a hearing. If the idea is reasonable, and original, they get encouragement. If needed, they get the help of men of vast experience, and the best facilities the world affords.

Some of the greatest of recent developments in photography have come from such collaboration. The Kodachrome process—movies and snapshots in full color . . . "ultra-speed photographs"—exposures of as little as 1/1,000,000 of a second—which show what the eye alone can never see . . . the aerial films which are now enabling our country's flyers to cut through camouflage with their cameras or observe the success of their bombs from beyond the reach of anti-aircraft.

*Pure research is not self-seeking.*

For example, it doesn't "pay" Kodak to make 125 different types of plates for astronomical photography—but without them, the observatories of the world would be half-blinded. Such work may never pay in dollars, but our growing knowledge of the Universe depends on it. And who knows what day—or night—may bring a discovery that will change the entire pattern of our thinking and lead us to another world?

These medals are important—as symbols of a search that never ceases. They stand for the enrichment of our lives in many ways thus far . . . from the simple snapshot of a loved one, to the last great movie you saw, faultless in its recording of scenes and sound.

And the work of the vast laboratory at Kodak Park was never so significant as at the present time. . . . Eastman Kodak Company, Rochester, N. Y.

---

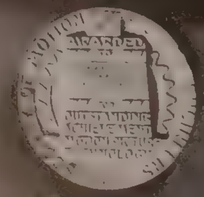
ARMY E NAVY

**1942** . . . Too late to group with these medals, yet easily ranking above them in importance, is the Army-Navy "E" lately bestowed upon the Eastman Kodak Company for high achievement in the production of war equipment.

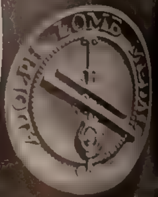
This award also carries with it "a certain gift of prophecy."

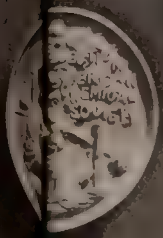
Kodak . . . serving human progress through photography

Progress Medal,
[illegible]
([illegible])


Progress Medal,
[illegible] Motion Picture Engineers
([illegible])

Henry Draper Medal,
National Academy of S


Adolph Lomb Medal,
Optical Society of A


ls Medal,
rk Section,
[illegible]

Progress Medal,
Society of Motion Picture [illegible]
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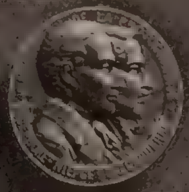
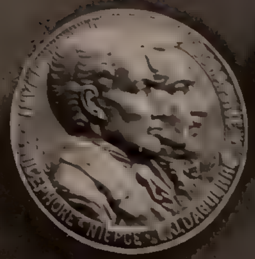
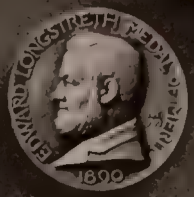
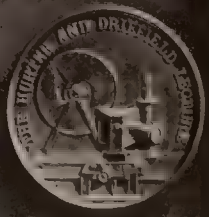

Niépce Daguerre Medal,
Société Française
de Photographie

Gold Medal,
raphic Society of [illegible]

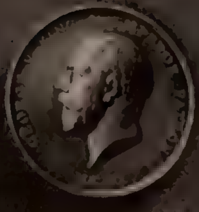

Janssen Medal,
Société Française
de Photographie


Edward Longstreth Medal,
Franklin Institute

Henderson Award,
London and Provincial
Photographic Association


Hurter and Driffield Medal,
Royal Photographic Society

John Scott Medal,
City of Philadelphia


Trueman Wood Medal,
Royal Society of Arts

Gold Medal,
American Institute of Chemists

Adelskold Medal,
Photographic Society of Stockholm

Progress Medal,
Royal Photographic Society
(1928)

## A few KODAK MILESTONES of direct interest to the public

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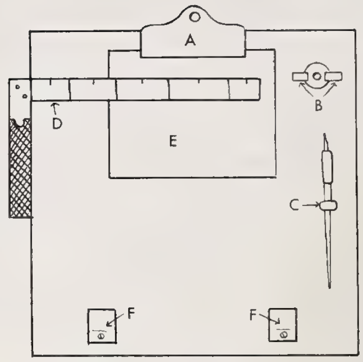
## Technical comment and timely topics for the amateur

# The Clinic

Design for portable field titling kit that saves editing

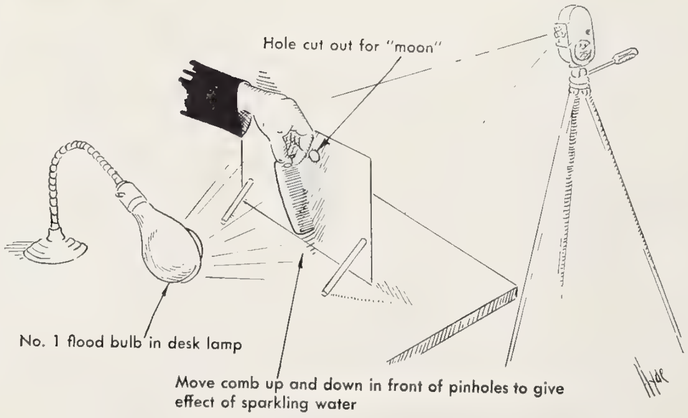


A—spring clip for holding title card (E)
B—clips to hold ink bottle in position
C—clip to hold pen when not in use
D—small carpenter's square to line up title wording
E—title card
F—clips to hold square when not in use

KENNETH F. SPACE, ACL

**"Fake" moonlight** Charles W. Hyde, ACL, was making a film burlesque of the familiar jungle type of Hollywood thriller, and he wanted the final scene to show his players silhouetted against rippling moonlight, which came across the "Ubangi" river. He had planned to make the scene by using a red filter and a bit of underexposure while filming the sun late in the day, so that its rays on the water would look like moonlight, but there was no sun at the right time of day, and Mr. Hyde was in a hurry. His solution is shown below, and we are also including a frame from the film, to convince skeptics that it works. A drawing of the scene was made, showing the players on the bank of the stream in the moonlight, a hole was cut in the heavy paper, to represent the moon, and a number of holes were punched with a needle, to form the path of the moonlight on the water. The drawing was illuminated for filming, and a small flood bulb also was placed behind the sketch, near the holes, and, while the camera was running, a comb was drawn back and forth between the light and the holes in the sketch. The teeth of the comb intermittently blocked out the light, which caused "ripples" on the water. This effect was so realistic that we should never have known the "fake" if Mr. Hyde had not revealed it.

Above, "fake" moon shot; below, means used to produce it


Hole cut out for "moon"
No. 1 flood bulb in desk lamp
Move comb up and down in front of pinholes to give effect of sparkling water

**Square or round** Answer the following question quickly, and we'll bet that you will give the wrong reply. The question is "Are the corners of the screens in motion picture theatres rounded or square?" The correct answer is that they are square and thereby hangs an idea for all of us. If you place your projector near enough to the screen so that the edges and corners of the picture are cut off by the black border, you will gain more in effective presentation than you will lose by trimming off a small portion of the scene area. Little whiskers and dust gather at the top or bottom of the aperture, and you will cut off their image on the screen by means of the black border. Then, if you are showing films made on different cameras, you will find that the slight cropping of the screen image will compensate for the variation in frame line.

**Portable title board** From Owen Wilson comes the idea for the portable title board illustrated above. With the aid of such a board, the movie maker can prepare his titles for filming in the field in the course of shooting the rest of the picture. "By using this board," writes Mr. Wilson, "I am able to make my titles on the spot and thus save myself much cutting and editing later on."

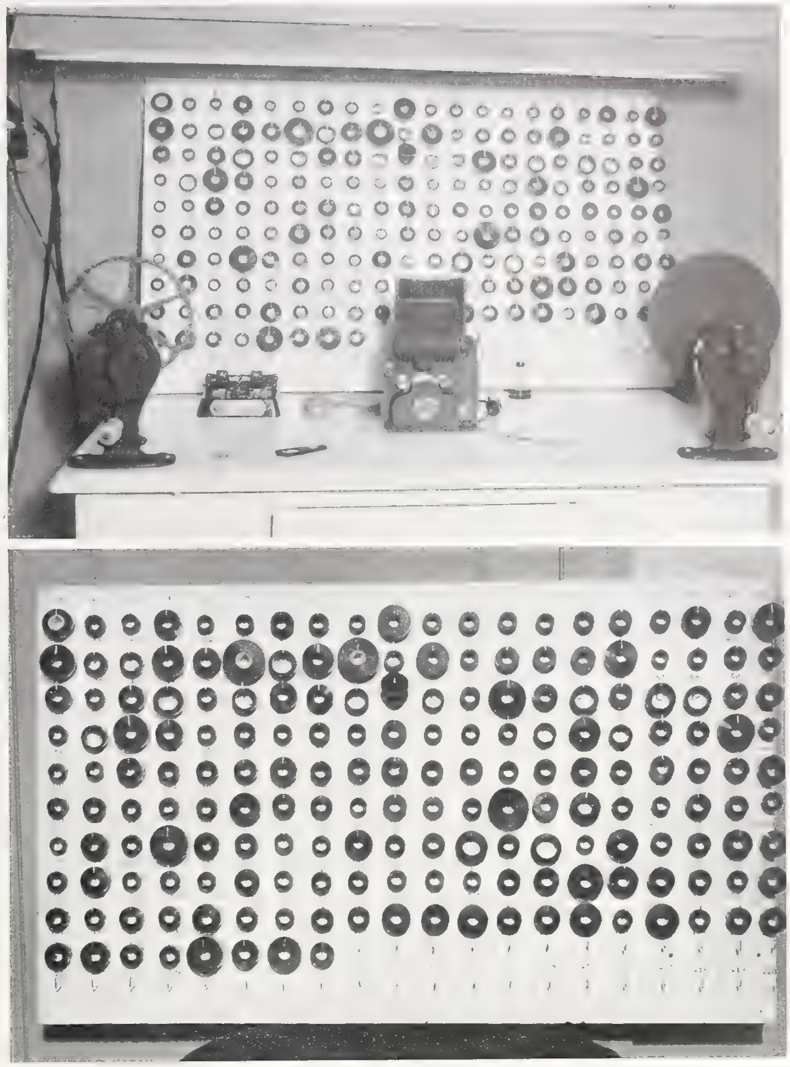
The board is made of three eighths inch plywood, cut to ten inches high and nine inches wide. The carpenter's square, used to align letters and to space lines, is an inexpensive one. The markings on the scale help one to space the letters. A knife blade or sharpened match may be used with the square, to make a faint guide line for lettering. While Mr. Wilson letters his titles by hand, the board could be adapted for use with adhesive or other movable title letters.

**Reflectors with color** A reflector makes a better motion picture scene, for, with it, the movie maker can throw light into the shadows, to produce a more pleasing effect, and he can high light important parts of a scene, such as the faces of actors. Reflectors are especially useful in color filming, but one should not forget that a colored reflector will color the light that it reflects. A golden reflector will cast a slightly yellowish light, while a silver or metallic reflector will cast a bluish or cold light. The best reflector for color work is a plain white one. It is suitable for both portrait and general use.

**Professional editing board** Among the devices most often suggested to the amateur movie maker for the purpose of holding clips of film during editing is a board on which are rows of nails or hooks. The hooks are numbered, and on them can be placed coils of film identified by a reference to a description keyed by the same number as that given to the hook on which the film hangs.

Commercial non theatrical filmers ordinarily use flannel lined barrels for the same purpose. The film lengths are attached to the rim of the barrel by clips and allowed to fall free inside the barrel. The advantage of this system is the speed with which the cutter can work. He can select the desired film length easily and he does not need to unroll it. On the other hand, when a great many scenes are to be separated and recombined, the old plan of the board and the numbered hooks seems to be best. At the right is a special editing board, built by D. D. Tompkins, jr., chief cameraman of Spot Film Productions. He had a special job which involved cutting and reassembling between 200 and 300 scenes; therefore he designed and built the board illustrated here.

D. D. Tompkins, jr.



Serviceable editing board which is used for large jobs

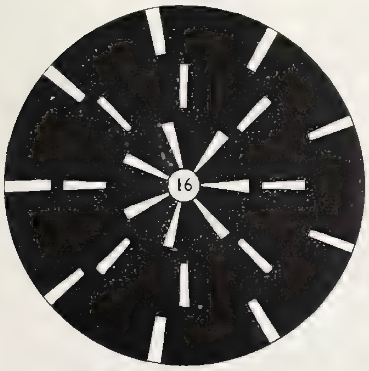
## Stroboscope disc

When you accompany your films with music from records played on a phonograph or dual turntable, the main problem is to keep the speed of the projector in such relation to the speed of the turntable that the sound and picture will be in synchronization. Since the speed of the turntable is fixed, we must vary the speed of the projector, and, since few projectors have any exact speed indicator, we must have some way of knowing how closely we are "in sync." From Romeo Payfer, ACL, comes the following excellent suggestion to assist one in making a stroboscope disc that may be used either on the projector, record player or both. Mr. Payfer submits the formula

$$\frac{\text{Flashes a minute}}{\text{Revolutions a minute}} = \text{Sectors in disc.}$$

Here "flashes" refers to the openings in the projector shutter blade and "revolutions" refers to the revolutions of the mechanical device upon which the stroboscope is to be placed. "Thus," Mr. Payfer writes, "with my projector, the eight toothed wheel must turn twice a second. to give sixteen frames a second; that is, I need sixty white sectors. The reason why I use small white sectors and large black ones is that the smaller the white sector, the sharper will be the stroboscope image when the device is used.

"A method of checking your disc and projector is described. Take two and a half feet of 16mm. film (assuming that your projector is 16mm.) and make a loop with ninety six frames in it. Punch a hole every sixteenth frame, so that there will be flashes of light on the screen when it is projected. With a good stop watch and with the projector running, you should see a white flash on the screen every second. There should be ten flashes in ten seconds. The same loop can be used with a sound projector, but you should punch two holes every twenty fourth frame."

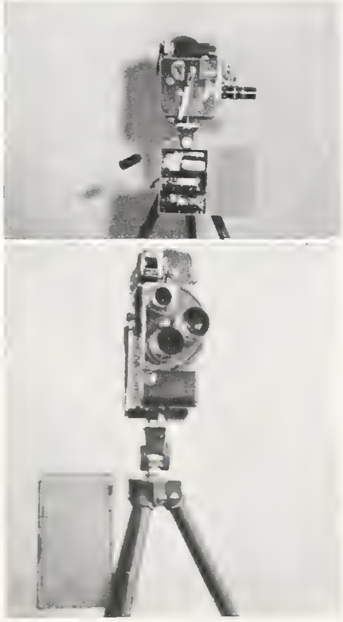


Proposed stroboscope disc

Middle row stays steady at 16 frames a second, while the two others (with 7 and 9 sectors) move in opposite directions

## Gadget box

James J. Berman, ACL, has designed many labor and time saving devices for his own filming work. His latest is the "gadget box" illustrated here. It can be made of plywood or metal, and it measures four inches by four inches by six inches. It has three compartments and allows plenty of room for filters, fader, lens tissue, tape measure and other items. The door is hinged and fastened, so that it will not swing open accidentally. To fasten the box to the tripod, it is only necessary to attach a piece of heavy tin to the back of the box or to its top and to cut a slot in the tin so that it may be fitted to the base of the tripod top.



[Continued on page 425]

# A LIST OF WAR FILMS

## Part One of a comprehensive list of pictures dealing with the war

JAMES W. MOORE, ACL

MOVIE MAKERS presents herewith Part One of a listing of available motion pictures concerned with the war.

Among them are productions offered in every existing substandard form—8mm. silent, 16mm. sound and silent, black and white, and color. Unless otherwise specified in the listings, all data refer to 16mm. prints. Prints on 35mm. have not been noted, although in many instances they are available as well.

For convenient reference, the hundreds of productions listed have been divided into eleven categories, according to subject matter concern. These are: 1. The Armed Forces; 2. Aviation; 3. Agriculture; 4. Civilian Defense; 5. Conservation; 6. First Aid and Nursing; 7. Industrial Training; 8. Industrial Production; 9. Inter-American Relations; 10. News and Topical; 11. Women at War. In the ninth group, that of Inter-American Relations, no attempt has been made to include many hundreds of travel and scenic films on Central and South American countries which are not specifically concerned with the problems of Inter-American solidarity. These films, however, are entirely usable on a program devoted to this subject.

In Part One, categories 1 to 6 inclusive are presented. Categories 7 to 11 will be published in November MOVIE MAKERS.

In the listing which follows, "S" stands for sound film; "Si" stands for silent film; "min." stands for minutes of the film's length. The initials refer to those distributors who have reported offering the film in question. Their full names and addresses will be found at the conclusion of the tabulation.

### 1. THE ARMED FORCES.

**Ack, Ack S 9 min.**
Operation of an anti aircraft battery in driving off enemy bombers. BH BLI GUT MMA PR PS

**Air Army S 6 min. color** OWI

**Air Communique S 7 min.**
How the officers and men of the RAF check the claims of enemy aircraft downed, through anti airplane squads, the Navy and barrage balloons. BLI GUT PR PS

**American Sea Power S 11 min.**
The two ocean Navy, with commentary by Lowell Thomas. OWI YM

**Anchors Aweigh S 3 min.**
Song short of the famous Navy battle song, rendered off screen by Conrad Thibault, with montage of stirring Navy in action scenes. CAS COM

**Army on Wheels S 8 min. color** OWI

**Balloon Site 568 S 10 min.**
Training and duties of Britain's WAAFS in operation of barrage balloons.. BLI

**Bundles for Berlin S 5 min.**
The RAF in action against the Reich, including the operation of American made bombers by them. GUT YM

**Cadet Cruise S 10 min.**
Life and work of the Coast Guard cadet at Academy in New London, Conn., and on training cruise. USCG

**Caissons Go Rolling Along S 3 min.**
Song short of the famous Field Artillery battle song, rendered off screen by Robert Weede, with montage of stirring scenes of the Field Artillery in action. CAS COM

**Candidates Class S 16 min.**
Class training for reserve commission in the Marine Corps. USMC YM

**Coast Guard Academy S 22 min. color**
Details of life at Coast Guard Academy, New London, Conn. USCG

**Coastal Defense S 11 min.**
How the coast of England is guarded against invasion, with sequences on air attacks on ships in the Channel. BH BLI GUT PS

**Convoy from India S 6 min.**
An Indian sailor describes the work of his corvette in guarding a convoy against attack. BLI

**Corvettes S 8 min.**
Britain's miniature destroyers and their convoy actions in every ocean. BLI

**Defenders of India S 7 min.**
Indian troops in action in the Libyan Desert. BLI PS

**Empire's New Armies S 10 min.**
Latest techniques of land warfare, guns, tanks, anti aircraft and blitz attacks. BLI

**Eyes of the Navy S 20 min.**
Aviation training and operations with U. S. Fleet. OWI YM

**Fighters of the Veldt S 26 min.**
The war effort of all the fighting forces from the Union of South Africa, with a speech by General Smuts. BLI

**Fighter Pilot S 8 min.**
Combat shots taken by cameras mounted in RAF fighter planes. BLI PR PS

**Filming the Fleet S 10 min.**
A journey with the U. S. Navy during practice maneuvers. HUB

**Food Convoy S 10 min.**
The routine of a convoy on its way to Britain, filmed from the escorting destroyer. BLI GUT

**For Honor, Freedom and Country S 10 min.**
The men and the machines of the Red Army exploding the myth of Nazi invincibility and the scorched earth policy in operation. BR

**From Ships of the Air S 8 min.**
Paratroop training for marines at Lakehurst, N. J. USMC YM

**Guardian of the Colors S 12 min. color** OWI

**Guards of the North S 12 min.**
The part played by Canadian troops in building up defenses of Iceland, now guarded by USA. NYU

**The Handymen S 8 min.**
Training India's Imperial sappers, miners and signalers. BLI PS

**Here Comes the Cavalry S 12 min. color** OWI

**H. M. Navies Go to Sea 12 min.**
Action scenes from famous battles of this war—*Bismarck, Graf Spee, Taranto* and the work of the Fleet Air Arm. BLI

**Into the Blue S 11 min.**
Training pilots, gunners and observers for the RAF. BH BLI GUT

**It's the Navy S 12 min.**
Men and ships of the Royal Australian Navy and how they are guarding the island continent's vast shoreline. YM

**Marine Corps News I & II S 20 min.**
Newsreels of current activities of the Marine Corps. USMC

**The Marines Have Landed Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm. S 11 min.**
The making of a marine, from induction to attack. Shows how they march with Army, sail with Navy and fly with Air Corps. BH OFF USMC

**Men of the Coast Guard S 30 min.**
Activities of the service, with accent on training. USCG

**Men of the Lightship S 27 min.**
Dramatic reconstruction of Nazi air attack on British lightship in 1940. BLI

**Modern Man O'Warsmen S 20 min.**
From reveille to taps aboard ship. OWI YM

**Navy Wings of Gold S 22 min.**
Flight training at Pensacola, Fla. OWI

**Night Hawks S 5 min.**
England's famed night fighters and their methods against the Luftwaffe. GUT YM

**Offshore Patrol S 10 min.**
Patrol activity in the North Atlantic and life aboard ship. USCG

**On the Line of Fire S 10 min.**
Soviet air and artillery forces in action against the Nazi invader. Filmed at the front and edited by D. Vertov. BR

**Our First Line of Defense Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm. S 11 min.**
The ships and men of the U. S. Navy, from training stations to battle stations. Produced with cooperation of the Navy. BH OFF OWI YM

**Pass in Review S 9 min.**
Current activities of the Marines. USMC

**RAF Combat Shots Si 8 min.**
RAF fighter aircraft over the channel, attacking Nazi planes. BLI PS

**RAF in Action S 10 min.**
Growth of the RAF and how it is defending England. BLI PR PS

**The Red Army S 20 min.**
Full scale study of the Red Army, Navy and Air Force in action and on maneuvers. BR

[Continued on page 429]

# AMERICA'S WAR EFFORT

## ON 16 MM. SOUND FILM!

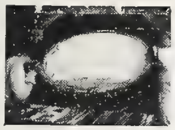
# NEW MOTION PICTURES

PRODUCED BY THE

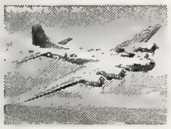
## OFFICE OF WAR INFORMATION

### Commentary by Famous Personalities

Visual report on the war effort! Are we turning out planes, tanks, ships—and fighting men? These pictures give the answer! Here are motion pictures—*at exceptionally low cost*—that tell today's dramatic story! Show these films! They're an inspiration for Americans everywhere—in homes, war plants, schools, defense councils—among all groups interested in furthering a better understanding of the war effort. Write now for free folder describing all films in detail!



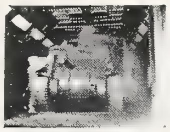
**Aluminum (No. G-1)** Story of the "fateful metal"! From bauxite to sheeting for fighting planes! Striking photography and interesting commentary. 10 minutes. **$7.20**



**Bomber (No. G-2)** One of the finest documentary films ever produced! Performance of a famous bomber! Commentary written by Carl Sandburg. 10 minutes. **$7.70**

**Building a Bomber (No. G-3)** The building of the Martin B-26. An unusual picture with special appeal to engineering groups and vocational schools. 19 minutes. **$14.97**

**Tanks (No. G-4)** Assembly, testing and shipment of M-3 tank. Photographed at Chrysler Tank Arsenal and Fort Knox. Commentary by Orson Welles. 10 minutes. **$7.70**



**Building a Tank (No. G-5)** A complete account of the building of the M-3 with considerable technical detail regarding processes involved. 20 minutes. **$15.47**

**Power for Defense (No. G-6)** Photographed in the Tennessee Valley. Shows vast new U. S. hydroelectric power producing munitions. 11 minutes. **$8.20**

**Ring of Steel (No. G-7)** American fighting men ready for action. Scenes of American battlefields . . . part U. S. soldiers have played. Commentary by Spencer Tracy. 9 minutes. **$6.70**

**Lake Carrier (No. G-8)** Thrilling story of Great Lakes ore boats. Iron ore followed from the Mesabi Mines to the steel mills! Commentary by Fredric March. 9 minutes. **$6.70**

**Women in Defense (No. G-9)** Account of women in war effort. Commentary written by Mrs. Franklin D. Roosevelt. Narrated by Katharine Hepburn. 11 minutes. **$8.20**

CASTLE FILMS
INC.

**Distributor of 16 mm. Sound Film for U. S.**

## OFFICE OF WAR INFORMATION

CASTLE FILMS, INC.

RCA BLDG. NEW YORK
FIELD BLDG. CHICAGO
RUSS BLDG. SAN FRANCISCO
{ *Address Nearest Office*

Please send free folder describing films produced by U. S. OFFICE OF WAR INFORMATION.

*Name*____________________

*Address*____________________

*City*__________ *State*__________

MM 10

# FILMS YOU'LL WANT TO SHOW

## Non theatrical movie offerings for substandard projection

■ *Making the Dead Appear to Live,* 16mm. sound on film, black and white or color, one reel, is released by Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This film shows in fascinating detail what happens to the specimens sent to the Chicago Field Museum of Natural History. These trophies of scientific expeditions are shown going through the various processes that are necessary for preservation before being mounted for habitat group exhibitions in the museum.

■ *Hotel Anchovy,* 16mm. sound on film, two reels, running twenty minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. This partly musical film features the madcap Ritz Brothers and their usual antics. The merriment starts when they take over the management of the Hotel Anchovy, putting themselves in the various positions from bellboy to manager.

■ *The Little Flower of St. Theresa,* 16mm. sound on film, eight reel feature picture, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This beautiful and moving story covers the short and exemplary life of the young girl, Theresa Martin, who lived and died for the greater glory of God. Concurrently with the tale of Theresa runs the story of a childhood friend, and the solution of her problem through the spiritual intercession of Theresa.

■ *Sweetheart of the Navy,* 16mm. sound on film, seven reels, running sixty four minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. Featuring Joan Whitney and Eric Linden and a fleet of sailors in San Pedro, this film gets off to a lively start when the boys take over "Snug Harbor," a cabaret which Joan has purchased. In order to save the cabaret from the creditors, the sailors stage a prize fight to raise money for the debts. Eric almost loses his chance at Annapolis because of the fight, but all is straightened out at the end.

■ *Boy, Oh Boy,* 16mm. sound on film, two reel short subject, is released by the Eastern Trading Corporation, 33 West 42nd Street, New York City. Bert Lahr, eccentric comedian, as butler to a wealthy family, finds himself in an unusual predicament when a lottery ticket he has purchased turns out to be worth $50,000. His employers, in need of ready cash, make him a member of the family, much to the annoyance of Pomona, the cook, and incidentally Bert's wife.

■ *Civilian Fire Fighters,* available in 8mm. silent and 16mm. silent or sound on film editions, is released by Castle Films, 30 Rockefeller Plaza, New York City. The opening sequences of this film show the terrible fires resulting from the Nazi "blitz" on London. These scenes are followed by instructions in fighting incendiary bombs, opening doors in burning buildings and the use of different types of water hydrants and hose. Made to help to save lives and property, this picture gives graphic examples of necessary preparations that the civilian must make for fire fighting.

OLD RAGS
METALS
RUBBER

■ *Scrap For Victory,* 16mm. sound on film, one reel, has just been released by Brandon Films, Inc., 1600 Broadway, New York City. The second in a series of "films to help to win the war," which Thomas J. Brandon is producing under the general title, *America Calling,* this picture deals with the nationwide salvage campaign. Made in cooperation with the War Production Board, this film is designed to stimulate widespread participation in the collection of scrap. The commentary is by Gregory Abbott.

## A movie for great music

[Continued from page 405]

forest became lighter as we ascended higher and higher. Here's where to take care of that crescendo! We filmed our upward approach in a series of dissolves that grew successively higher in key as the trees thinned out and we reached the summit.

From there stretched the forest mountains into the endlessness of endless space. Green mountains, purple mountains, blue mountains and silver. Mountains, mountains and the shadow of mountains stretching into majestic cloud formations. A pictorial crescendo —counterpart to Wagner's magnificent musical crescendo!

After that the music drops . . . comes back to earth. We did too, as we descended into the forest again and came upon a mountain waterfall. The rumbling, roaring splendor dropped from ledge to ledge. We filmed racing water tumbling through space and pounding into deep pools below. We caught it swirling about boulders and slackening pace as it eased into widening stretches. It picked up momentum as the stream narrowed . . . raced over another ledge, a mad, unharnessed, foaming torrent! We filmed in slow motion, to point up its restless weight and power. At the bottom of the last ledge we faded out on a long shot of the stream swallowed by the forest. We had captured the pulsing, resplendent surge that closes Wagner's *Forest Murmurs.*

Tired, hot and happy, we sat on the bank of the stream and reached for our handkerchief. Instead, we pulled out a crumpled, typewritten sheet of paper. The notes for filming *Forest Murmurs!* They had been completely forgotten.

We laughed. Sometimes we do the craziest things!

## Good music for good films

[Continued from page 401]

| | |
|---|---|
| Grofé | *Mississippi Suite* |
| Harris | *Symphony 1933* |
| McDonald | *First Symphony* |

### WATER

| | |
|---|---|
| Chopin | *Etude in C Minor, opus 25, No. 12 (The Ocean)* |
| Debussy | *La Mer* |
| Handel-Harty | *Water Music* |
| Mendelssohn | *The Hebrides* and *Fingal's Cave* |
| Palmgren | *The Sea* (Piano) |
| Smetana | *The Moldau* |
| Wagner | Overture and music from *The Flying Dutchman* |
| Wagner | *Rhine Music (Das Rheingold)* |

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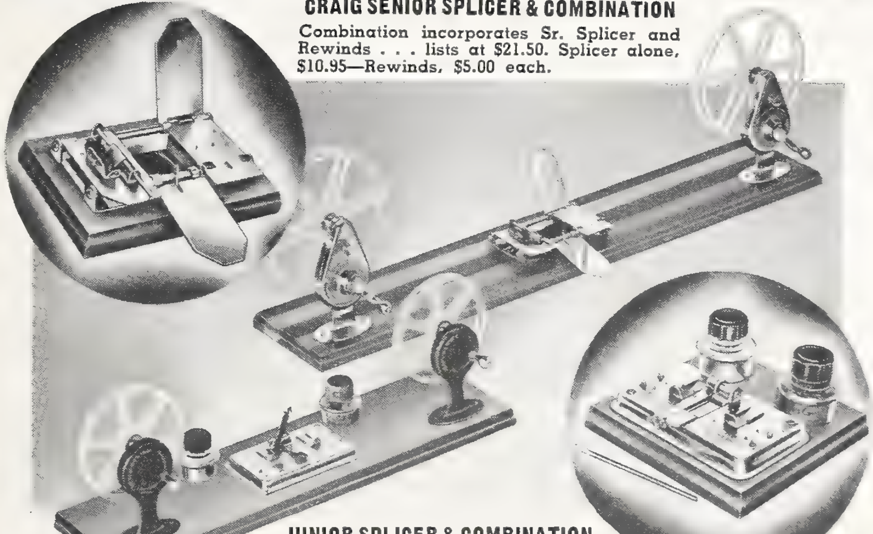

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### CITY SCENES

| | |
|---|---|
| Bliss | *Shape of Things to Come* |
| Carpenter | *Skyscrapers* |
| Grofé | *Metropolis* |
| Shostakovich | *First Symphony, First movement* (city waking up) |

### PARADES AND FAIRS

| | |
|---|---|
| Brahms | *Academic Festival Overture* |
| Mendelssohn | *Scherzo—A Midsummer Night's Dream* |
| Prokofieff | March from *Love for Three Oranges* |
| Stravinsky | *The Fair—Petrouchka* |
| Stravinsky | *Fireworks* |

### SPORTS, SKATING, ETC.

| | |
|---|---|
| Arensky | *Waltz for Two Pianos* |
| Beethoven | *Emperor Concerto* |
| Mendelssohn | *Italian Symphony, First Allegro* |
| Rachmaninoff | *Waltz—Second Suite for Two Pianos* |
| Strauss | *Rosenkavalier*—waltzes |

In addition, one can use much of the music of Paganini and Sarasate.

### ANIMALS

| | |
|---|---|
| Debussy | *Poissons d'Or (Goldfish)* |
| Ganz | *Twenty Animal Pictures for Orchestra* |
| Grieg | *Piano Concerto, Second movement* |
| Grieg | *The Hall of the Mountain King, Peer Gynt* (for large animals) |
| Griffes | *The White Peacock* |
| Ibert | *Little White Donkey* |
| Moussorgsky | *Hen and Chickens—Pictures at an Exhibition* |
| Saint-Saëns | *Carnival of the Animals* |
| Stravinsky | The bear passage from *Petrouchka* |

### CHILDREN AND FAMILY

| | |
|---|---|
| Bartok | *Burlesques* |
| Carpenter | *Adventures in a Perambulator* |
| Debussy | *Children's Corner Suite* |
| Dohnanyi | *Variations on a Nursery Tune* |
| Dubensky | *Gossips* |
| Humperdinck | *Overture and Dream — Hänsel und Gretel* |
| Mozart | *Last movement, G Minor Symphony* |

### CHRISTMAS AND RELIGIOUS

| | |
|---|---|
| Bach | *Christmas Oratorio* |
| Corelli | *Concerto Grosso in C Minor (Christmas Concerto)* |
| Gomboz | *Christmas Carols of Many Lands* — (Vienna Choir Boys) |
| Schiassi | *Christmas Symphony* |
| Wagner | *Pilgrim's Chorus — Tannhäuser* |
| Wagner | *Parsifal* |

Many additional Bach chorales, the music of Palestrina and Gregorian Chants will serve.

### PRACTICAL, MECHANICAL AND INDUSTRIAL

| | |
|---|---|
| Bartok | *Mikrokosmos* |
| Gershwin | *Concerto in F* |
| Holst | *Planets Suite* |
| Honegger | *Pacific 231* |
| Mossolov | *Steel Foundry* |
| Moussorgsky | *The Boiler Factory* |
| Piston | *First Quartet* |
| Shostakovich | *Fifth Symphony* |

In adapting music to scenario or story films, the problem is of a more definite nature. Wherever actual sound effects or voice are not used, music can be found to fit the story. For heavy drama, you can employ much of the music of Brahms, Beethoven, Bruckner, Wagner, Schumann, Sibelius, Mahler, Richard Strauss and Tchaikovsky. For introspective or mystical moods there are Ravel, Saint-Saëns, Rachmaninoff and Scriabin. Bach, Haydn and Mozart wear well for long films and are varied enough for most backgrounds and situations; so, they can be used less sparingly than can other composers. For light fare, the music of Mozart and Rossini are excellent. Here are some suggestions suitable for humor and comedy.

| | |
|---|---|
| Carpenter | *Krazy Kat* |
| Offenbach | *Gaité Parisienne* |
| Polenc | *Caprice, Two Novelettes* |
| Prokofieff | *Classical Symphony* |
| Prokofieff | *Lieutenant Kiji* |
| Strauss | *Til Eulenspiegel* |
| Tchaikovsky | *Pizzicato movement, Fourth Symphony* |

Other compositions of Strauss, Prokofieff and music by Dukas and Stravinsky will be suitable.

## Watch 'em grow!

[Continued from page 402]

that we had done it before. There was the time that Aunt Powell (somewhat on the critical side) visited us from out of town. She saw the new baby, and we sensed a mental sniff. "Kind of peaked, isn't he?" she said. Marge and I said nothing, for we stand somewhat in awe of Aunt Powell. But, after she left, we proceeded to rebuild our superiority complexes on behalf of the infant. "Peaked indeed! Of course a young baby is small! What does she want him to weigh? Twenty pounds?"

I take the baby out of Marge's arms. "Never mind, someday he'll weigh a lot more than twenty pounds. Look, suppose that he were that heavy now. I'll bet you could hardly hold him!"

Flash! Cut! Right away, the same daddy is holding a kicking chubby baby that obviously does weigh more than twenty pounds! Next, there would be a closeup of Mother's smiling face. "Oh! Do you think he ever will be that big?" Daddy puts the baby back in the crib. "I'm sure of it. You wait and see!" The infant has become small again and fits in the crib. Mother and Father bend over it and draw close together for a fade out.

Why not? The movies are magical anyway. You will need to plan your locations pretty well, in order to shoot against the same backgrounds, separated by lapses of time. But that is not so difficult. You will need to wear the same clothes, but don't worry; you will look just about the same in them. Grandpa, Aunt Powell and the others will have to give you their good natured cooperation, but that is not so difficult, either. For the rest, use the same type of film, try to get the same time of day or approximately the same lighting—and you will have some kid footage that the Joneses will find it pretty hard to keep up with. It is all done through the magic of cutting. Why not try the idea?

## Talking of telephotos

[Continued from page 409]

than it does to the eye still holds good.

Examining further the advantages of these special lenses, we find that their use is often helpful in eliminating shadows. In the case of the flower, it is quite probable that, were the camera to be placed on the ground or on a low tripod near the flower, the shadow of the movie maker operating the equipment might fall across the subject. Perhaps the shadow of the camera and tripod might be added to the confused pattern of shadows. The advantage of being able to place the entire filming equipment at a spot some distance away from the subject is obvious. Of course, there are other reasons why the separation of camera and subject by a respectable distance might be helpful. If you are filming small animals or birds, a telephoto is invaluable.

The principle of using the telephoto for eliminating undesired background has two applications or variations. The first is quite simple, for it takes advantage of the rule that the longer the focal length of the lens, the shallower the depth of field.

For example, if you wished to make a closeup of a small flower and if you especially wanted the audience to concontrate its attention on it, instead of upon a somewhat distracting background of other flowers, use a telephoto lens. Because of its shallow depth of field, it will make the background appear as a blur. Of course, to secure full advantage of this property, it would be best to use the lens at its largest, or at very nearly its largest, aperture. In case opening the diaphragm creates a problem of overexposure, it can be remedied in several ways. By closing down a variable shutter, by using a neutral density filter, a polarizing filter, a color filter or a higher than normal camera speed, you can cut down exposure to an easily calculated degree without touching the diaphragm.

The second application involves the angle of view or the angle included by the telephoto lens. Since the telephoto's angle is much narrower than that of the normal or shorter focus lenses for a given subject, it includes less background area size than does the normal lens. This property can be easily discovered by studying the drawings on page 409.

When you are filming with a telephoto and are trying to secure shots of a moving subject, you should observe some very definite "do's" and "dont's." Take, for example, a scene of a man on horseback, riding across the horizon. Let us say that the line of action passes at right angles to the lens axis or, in other words, straight across the camera field. It will be readily apparent that little of this action can be followed unless you move the camera to keep the subject centered in the finder. Since following action is extremely difficult with a telephoto, unless you have a specially smooth revolving tripod head, it is unwise to attempt this type of shot.

On the other hand, if the subject is moving directly toward, or away from, the camera, the long focus lens is a great boon. With its ability to condense distance, it causes the subject to appear as if it were on a treadmill. A long period of motion appears to bring the subject but very little nearer to, or farther from, the camera. This particular property of a telephoto is not well known to most movie makers; consequently they overlook one of the most interesting bits of movie technique.

The question, "When should I use a telephoto?" is often heard from a movie maker who has just bought a fine new lens and is eager to use it right away. Of course, there are such special applications as those we have just reviewed, but perhaps these are a bit too technical for the beginner. After he has advanced to the point where he thoroughly understands the properties of a long focus lens, the various uses will make themselves clear; but, at first, he may find a rule of thumb helpful.

When you are surveying your subjects before actually filming them, you may often wish that you had a field glass or a telescope in order to get a better view. In that event, you had better decide to use a telephoto on the subject, for, if you want a better view, your audience is going to feel the same way about it. Always think in terms of what those who will see your pictures are likely to desire.

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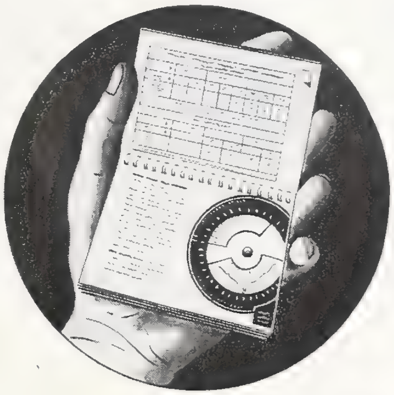

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glass or low powered telescope with him on his next walk in the country, he would soon discover when to use his telephoto. Look at things with these instruments and see for yourself the application of the points discussed in this article. Remember that your lens presents the subject to the camera exactly as the glass does to your eye. If you study a few subjects through a field glass, you will learn more than all the articles and books can ever teach you.

## Some errors in football movies

[Continued from page 407]

and load it without being aware of it. Keep the different types of film in different piles. Don't forget to change your meter scale when you change film speeds.

*3. DOUBLE EXPOSURE.* This is a pretty stupid mistake, but it can be made—I know. When you are working in a hurry, with one eye on the game, you can pick up an exposed reel all too easily and load it in the camera. The resultant two images, one upside down, are something less than satisfactory to the average coach. Remedy—be systematic about making piles of unexposed and exposed film. It is best to have an assistant to load the spare camera or magazine for you.

*4. OUT OF FOCUS.* In swinging the turret around to shift lenses, the focusing ring can be touched accidentally and thrown out of proper focus. Remedy—put a drop of red paint on the arrow and another on the "infinity" mark, so that a swift glance will assure you that they are properly in line. Check frequently.

*5. WRONG EXPOSURE.* This is really a difficult problem. Autumn afternoon light is tricky. It drops off more quickly than the eye realizes, especially in the late season games. Furthermore, you may get anything from glaring sunlight to a murky drizzle, or even a snow squall, in the same afternoon. A meter is essential, but even this instrument will not assure correct exposures unless it is carefully used. Establish a certain standard angle at which to hold the meter and point it always at the same spot—for example, directly at the bench across the field. Always take your readings at that same angle. Otherwise, the difference in readings caused by pointing the meter carelessly toward the opposite stands at one time and down toward the nearer sideline at another time will indicate greatly differing exposures when the light may not have actually changed at all. To save time in ascertaining the correct exposure (since the film speed and shutter speed are known in advance), I prepare a slip of paper for each type of film, giving just two columns of figures, the lens diaphragm numbers and the corresponding light values. This slip may be attached, by cellulose tape, to the meter or to the camera or tripod. A glance at the needle on the meter and a glance at this paper give the nearest lens opening, and you need not move dials or read tiny figures. Since the engraved arrow or dot on the diaphragm ring of the lens is usually inconspicuous, I put a drop of red paint on it, so that I can see it readily. Just as in the case of the focus, the lens opening can be changed inadvertently; therefore it should be checked frequently.

*6. WRONG FINDER.* If you shift to a three inch lens and forget to change your finder accordingly, you may lose the ball carrier at the edge of the picture. Remedy—don't forget. Sometimes, however, when you change the lens and do not have time to change the finder, you can get along simply by keeping the action in the center of the finder.

*7. CAMERA RUNS DOWN.* Train yourself in the habit of keeping the camera wound, by giving the key a few turns after each play. You never know when a long run is going to need extra footage.

*8. REELS OUT OF SEQUENCE.* The film processing companies will splice the hundred foot rolls on 400 foot reels for you if you number the boxes consecutively and order the job to be done. After trying various systems, I now feel that it avoids confusion not to number boxes in advance. Simply have a soft copy pencil at hand (and a spare in your pocket) and number each box as you place the exposed roll in it. Put it on top of the pile so that you can see instantly what the next number should be. There is no need of trying to number the inside metal container, as the laboratory can keep things straight from the number on the boxes.

Now, having discussed some of the pitfalls which beset the football cameraman, it may be helpful to give some hints on the plus side—methods which I have found to be satisfactory after considerable trial and error.

Besides cameras and tripod, I carry a small suitcase to hold the film supply and other miscellaneous equipment. This latter includes exposure meter; title cards (for opponent's name, different quarters and so forth); a changing bag (very handy if the camera jams and you want to open it without spoiling the film at that point); pliers, screwdriver and cellulose tape; pencils, wrapping paper, cord, parcel post labels and stamps; an extra raincoat, to spread over the suitcase and under which to perform the film changing operations if it rains.

It is possible for one man to take the pictures and to do the camera loading, but a helper is invaluable. Obtain an assistant, however, who will not get careless in the excitement of the game, and insist that he follow a definite routine, something like this: run out the trailer end of film; take out exposed reel, put in box; number box; place box on pile; insert new film; test running order; put on cover; set footage indicator; run film to zero; wind spring. Not until these jobs are done should he pause to watch the game.

The camera operator himself should establish a habit pattern which will eliminate most of the mistakes mentioned in this article. After each play, wind the spring, note the footage, check focus, check lens setting, check turret position, check finder. Every few minutes, take a meter reading.

As to the actual shooting of the plays, techniques differ according to the wishes of different coaches. Some want every play shot, from the huddle to the dead ball. We shoot all of one or two of the opponent's plays at the start of the game, but afterward we start the camera just a couple of seconds before the ball is snapped, thus saving considerable film expense. It is a matter of watching the backs and pushing the button when they tense on their toes. We shoot at thirty two frames a second.

I find that a two inch and a three inch lens will handle everything, although I sometimes use a one inch lens for the kick off, to show the whole receiving team at one time. Choice of the two or the three inch lens depends upon the distance of the play from my standpoint. The shorter lens is used where an open play, such as a punt or pass, is expected.

As the teams line up, I point the camera so that, when I look through the finder, the edge of the finder is just behind the offensive back and the frame takes in as much of the field ahead as possible, usually not much more than two lines. As the ball is snapped, I do not move the camera until I have to, since camera motion decreases the clarity of the scene. If it is a line plunge or end sweep for no gain, it may not be necessary to move the camera at all. If the play moves ahead, I "pan" with the ball carrier, keeping about three quarters of the space of the frame ahead of him all the time, as that is where the crucial blocking will be seen. Modern football is deceptive, and in the reduced image of the finder it is often impossible to be sure which figure is actually carrying the ball. Here, your assistant can be helpful, by analyzing the play quickly and telling you, "through center," "coming this end," "off far tackle," and so on.

In filming punt formation, I take a few frames of the two lines, to show their positions, and then "pan" back to the kicker and keep the camera on him until the punt is fairly off. Then I switch directly to the receiver or follow the ends down the field. We do not employ the newsreel practice of following the ball through the air, as it proves much more helpful either to switch directly to the receiver or to follow the ends down the field.

Forward passes are the most difficult plays to handle. My method is, while keeping the camera clicking away at the passer, to take my eye away from the finder and, as soon as the pass is thrown, to survey the field for the probable receiver and then to switch directly to him before the ball reaches him. The trouble is that you are bound to guess wrong sometimes and cover the wrong receiver or miss an interception, but you have to take a chance in any method of covering this play.

In the case of penalties, I take just a few frames of the official pacing it out or making the signal, for these scenes help one to keep track of the game. If there is a big scoreboard, it is a good scheme to take a telephoto shot of it after each score. If the movies are to be used for anything except coaching purposes, a few atmosphere shots are interesting, such as the bands playing between the halves, mascots, crowds going wild after touchdowns, cheerleaders and all the rest.

Football movies can earn their way by many uses. At Colby College, for instance, their life is as follows. When they first come back, the coaching staff studies them, to observe the strong and weak points of various plays and players, indicating the points to be stressed for the remainder of the week's practice session. On Tuesday noons, they are shown to a luncheon club of local alumni, with a running explanation by the head coach. At the end of the season, about 800 feet of the high lights—scoring and other spectacular plays—are culled out and fully titled. Duplicate reels are made, after which the pieces are spliced back into the original reels, which are returned to the coach intact. These high lights are for public consumption, high school banquets, alumni dinners, service clubs and the like, and they prove to be highly popular.

The following fall, the movies of each game are carefully studied before the coming game with the same opponent, to familiarize the players with the offensive and defensive habits of the opposing team, as well as with the individual characteristics of any players who may still be on that team. After

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the third year, the movies are obsolete for this purpose; so the coach spends many weeks with a viewer and splicing outfit, cutting up the scenes and resplicing them into reels to show certain specific topics, such as "end play," "pass defense," "tackling" or "blocking." By this time, a film is brittle, scratched, chewed up and pretty well worn out from hundreds of trips forward and backward through projectors, but these battle scarred celluloid veterans are still "in there pitching" and doing their part in teaching football to a new crop of boys every autumn.

## Movie bugs on parade

[Continued from page 403]

its finger like proboscises.

The greatest part of the microscopic shots were of the dark field variety, as this type of scene lends a powerful illusion of a third dimension. (It is not easy to attain a good dark field illumination, and a great deal of the success depends on the skill of the operator.)

In dark field microscopy, a perforated black disc is inserted between the slide and the condenser lens, and it is placed in such a position that none of the light transilluminating the animate or inanimate object to be filmed is permitted to enter the objective of the microscope. The ideal, and difficult, goal is the retention of the maximum amount of the reflected light emanating from the objects to the total exclusion of the transmitted light.

The general technique of making movies through a microscope has been exhaustively covered in previous articles in Movie Makers. However, there are three pitfalls which must be avoided at all cost.

1. Inaccurate centering of the camera lens and microscope objective, which prevents the retention of a single principal axis along the entire compound optical system, with resultant blur.

2. Improper light. It so happens that, when the microscope is adjusted properly for microcinematography, there emanate from the ocular an "infinite" number of parallel bundles of light which, unfortunately, come to a focus in the vicinity of the camera iris, called diaphragm. This situation is unfortunate because it prevents the diaphragm of the camera lens from being effective in its proper function—namely, the regulation of the quantity of light transmitted to the light sensitive emulsion of the film. This condition means that other methods have to be employed for the control of illumination, methods such as a variable shutter, smoke filters and variable camera speed.

Assuming that we are in control of any one or all of these factors, there still remains the difficult task of determining the foot candle illumination of the virtual object in the microscope. Patently, a photometer is of little help, except by indirect application.

Dr. Deal and I employed a very simple, effective and possibly original method of gauging the light, by placing a white sheet of paper on the table next to the microscope and by moving a flood lamp into such position that, by comparing the intensity of the visual field in the microscope with the intensity of illumination on the paper, we could detect no marked differences. It became then a simple matter to measure the light intensity on the paper by means of the photometer, and we used this procedure as the basis for our further calculations regarding filters, camera speed and shutter opening.

3. "Hot" light. In filming animate subjects under a microscope, it is, of course, important that the animals stay alive and active for the duration of the filming. The cooling of the incident light rays can usually be accomplished adequately by the use of a glass jar, with two parallel sides and filled with fluid. The jar is placed between the light source and the mirror of the microscope. A film of fluid one inch thick (200 gr. ferrous ammonium sulphate plus 10 c.c. hydrochloric acid in 1000 c.c. distilled water) is usually sufficient to cool the incoming light and to prevent any serious damage to the culture.

In our work with the microscope, we found it advantageous to employ filters, and this for two reasons. Primarily, they acted as reducing agents for the intensity of the incident light without materially affecting the exposure time; secondly, they had a beneficial effect in obtaining contrast, an essential and important factor in microcinematography, in which differentiation between delicate shadings is of great importance.

In spite of the fact that scenes made through a microscope constituted the central theme of *Movie Bugs*, they make up, after all, only one third of the entire length of the film. Most of the remainder of the picture is taken up by closeups and extreme closeups of interior scenes, of equipment used, of the two principal actors and of other subjects, to carry the story and to give it continuity.

The method of treatment is that known in painting as the sketch. The story is carried, in the most informal manner, from living room to bedroom, to cellar, to laboratory and study, without establishing any facts concerning these places beyond the knowledge that they represent their particular "species." Everyday activities are represented by their most distinctive functions—breakfast preparations by a percolating coffee pot; pre breakfast activities by feet sliding into slippers and out again, soapy water cascading down a man's legs, running hot water faucet, shaving utensils, hands fastening shoelaces. All these scenes tell the complete story—more by omission than by presentation.

There is a great advantage in this method of treatment; it is a distinct development of amateur movie makers, and it either cannot be or is not employed in the theatrical movie industry.

A further advantage lies in the possibilities that it presents for interesting and unusual closeups. Amateur movie makers are primarily responsible for angle shots, which now are used so extensively in "candid camera" and art photography. They definitely broke away from the eye level position, which used to be a cardinal rule for all photographers, and they will do well to continue to stay away from it as much as possible. To do so, however, requires adequate accessories for taking "floor shots" and "airplane" views. Both types of shots were extensively used in filming *Movie Bugs*, yet not with the frequency that I wish now they had been.

The effectiveness of some angle shots is well illustrated in the scene of a percolating coffee pot, which was taken from a "unit" comprising a seven foot stepladder, a floor stand, the camera and all available trouser belts, together with some nails and my own person, precariously balanced somewhere near the top, with my head squeezed between the camera and the ceiling for the sake of adequate aim.

Movie making has become a hazardous occupation, and it is purely by oversight that the insurance companies have not caught up with us yet.

## The clinic

[Continued from page 415]

We have just hit upon another way to make such a box that is even simpler, so we shall include it here. You need purchase only one of the comparatively light metal tool chests for the home and tip it up on end, making a fastening device as explained in the foregoing. Insert a shelf of plywood, and you will have a neat storage space already made.

**Unusual titling** Any film gets off to a good start if it has well designed main and credit titles, but a film whose titles are entirely in the mood of the story throughout is even better. In producing *Highway 12*, Charles B. Berry, ACL, has made all his titles on cards that he could attach to an actual highway sign, here and there, as the trip progressed. The wording of the titles was so arranged that the number on the highway sign in each case was visible, thus emphasizing the continuity idea in an attractive way. Should you follow Mr. Berry's idea, but find it impractical to letter the titles in advance, you can make them on the road quite easily with magnetic title letters.

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# Closeups—What filmers are doing

Reports, happily, keep pouring in on the widespread use of substandard movies by personal filmers in connection with the war effort. With a considerable head start in this field—as well as in some others less attractive to contemplate—our colleagues on the far flung Allied fronts have already established quite a record to shoot at. In Sidney, six other members of the Australian Amateur Cine Society have banded together with Dr. J. H. Couch, to give regular shows in the soldier camps. At the date of his letter (last July), Dr. Couch himself had been busy with his projector every Saturday night for the last five months, with one of the other six accounting, in turn, for each night during the week. Eighty three consecutive shows so far!

C. R. Brougham-Cook, ACL, sends in his report from Cape Town, in South Africa, which we gather must be a home address. For his shows—put on biweekly for the past two years—have been held at the post camp near Johannesburg, where he is a member of the South African Air Force. Before that, he ran screenings in convents and hospitals in Cape Town for two years.

Here in the States, A. C. Proctor, ACL, of Melrose, Mass., has worked out a double barreled arrangement which hits his somewhat more civilian audiences coming and going. With a personal collection of some thirty newsreel and civilian defense training films, he has been putting on screenings both for the city's Auxiliary Police (of which he is a member) and for just about every other civic and civilian defense unit in the county that might be interested. He offers his films and services free, of course, but the catch is that you have to buy at least a twenty five cent War Stamp (for your own collection) to get into the hall. Through this slick combination of instruction and investment, Mr. Proctor has already disposed of more than $300.00 worth of War Stamps. In between these screenings, he seems to find time for shows at the Chelsea Naval Hospital (no War Stamps required) and for weekend houseparties for service men at his home.

Of course, C. V. Thomas, ACL, and the Durban Amateur Cine Club, in Natal, South Africa, are old hands at this sort of thing. You may recall our account in this column last March, in which we detailed the more than one thousand dollars the club had raised for war charities by benefit screenings and the movie report from the home front which the club had forwarded to Natal boys in the Libyan campaign.

As this is written, the screening score for 1942 is well over $500.00, and the club has a new and amazing production project under way. It is rather the reverse of last year's plan. The club's president, it seems, is a major in the South African Medical Corps and has charge of a base hospital behind the Egyptian front. Using film the club has forwarded to him, he is going all out in recording the splendid care accorded Natal's ill and wounded assigned to his hospital. As if that were not enough, another member of the Durban club is smack up at the front lines, where he takes time out between attacks to record the human interest details of desert soldiering. The club plans a gala screening of these vivid reports from the Libyan battlefield, in the largest auditorium in Natal.

A first hand report from America's fighting forces in Australia has reached the League in a long, interesting letter from Lewis B. Sebring, jr., ACL, war correspondent for the *New York Herald Tribune*, now accredited to General MacArthur's headquarters. He writes, of course, from "Somewhere in Australia" and says that considerable use is being made of 16mm. movies for recreation in the United States Army camps. As for Australia's active amateur filmers, he has yet to run into any of their legion, but figures that, by and large, they simply would not be allowed in the restricted areas where he serves. Mr. Sebring, who tried, with our prewar Army maneuvers in this country, the difficult job of writing and filming at the same time, with good sense left his own equipment at home. He swears, however, that Australia is a movie maker's paradise and that he will return after the war, to make a film.

In the event you have a hankering to send a couple of rolls of raw stock to a movie making friend in our armed forces abroad, you will be glad to learn of the recent report that we had on this matter. It was Ralph F. Spiker, ACL, of New Philadelphia, Ohio, who first sought our advice on the problem, in which the real stumbling block seemed to be the late ruling by the United States Office of Censorship that no photographic raw stock of any kind could henceforth be privately carried or shipped out of the country. Now, after writing to the Army twice and the O. of C. once, we have the following official good news from the District Postal Censor, in New York City. "Please be advised that under a recent amendment to the U. S. Postal Censorship Regulations, it is now possible to mail unexposed film to members of the Armed Forces abroad."

## Castle's crew films circus

[Continued from page 406]

ers, provided opportunity for comedy interludes, while the procession of animals, carts, bareback riders and other performers into the ring suggested shots of pageantry and beauty.

The sequences featuring the acrobats and trapeze acts were the most difficult to film. The cameraman had to climb aloft to the perch, high over the ring, and lash himself in place while filming the daring aerial turns. For these shots, an Eyemo, hand held, was used, because a regular heavy camera and tripod could not be installed on the perch. Although the presence of the camera crew often made the high wire performers nervous during their exacting revolutions, none of them resorted to the use of nets or other safety precautions not taken under ordinary circumstances, so that all the action shots are as real as they are thrilling.

Audience shots were difficult to film because the paying customers objected to having to sit in a blaze of blinding light that prevented them from seeing the performance; so, the filming project was given advance publicity in the cities in which the circus was to appear, and all the local amateur camera and movie enthusiasts were invited to come and take pictures along with the Castle crew. This procedure provided an audience that enjoyed being part of the proceedings, with no complaints registered.

Many interesting pictures of the midway crowds, the sideshows, "barkers," snake charmers and sword swallowers in action and closeups of sideshow features, animal acts and freaks contribute to the aggregate circus feeling which the film achieves.

During the shooting, 10,000 feet of 35mm. film were exposed. After editing, 8 and 16mm. reduction prints were made, and sound was added to the longer 16mm. version.

## Practical films

[Continued from page 410]

white, with sound. Starring Walter Brennan with Lloyd Corrigan, it was directed and written by Joseph Krumgold and Henwar Rodakiewicz, of Film Associates. John Boyle was cameraman. *Hidden Hunger* is available on a free loan basis. For details, see *Free Film Reviews* in this magazine.

### The Principles of Flight

Air flow, force, mass, density and thermals have hitherto been concepts of a highly mystic nature save to the initiated; yet they are concepts which are basic to flying. To help to orient today's youth for an aeronautical future, Bray Pictures Corporation recently produced a 1600 foot film with sound, entitled *Youth Takes to Wings*. An official National Aeronautic Association motion picture, it was made with the cooperation of the Franklin Institute of the State of Pennsylvania, in Philadelphia.

### Rats!

Rats are very much on the mind of the United States Public Health Service. To help to bring them closer to the mind of the general public and to dramatize the very real problem which rats present, Stark Films, of Baltimore, in cooperation with the United States Public Health Service, has produced a 400 foot, black and white sound film in both 16mm. and 35mm., entitled *Keep 'em Out!* The film shows how rats breed and how to eliminate them; more important from the educational viewpoint, it shows why rats should be eliminated. Directed by S. F. Harby, the film was shot by George Ortleib and narrated by John Martin. Milton Stark wrote the script. *Keep 'em Out!* is available on a free loan basis. For details, see *Free Film Reviews* in this magazine.

### Sticks and Stones

For five years they worked on it. In the beginning there was nothing. At the end of the five years, there was Boston's newest office building and a new, 1000 foot, 16mm. sound film, in black and white, *Building with New England Mutual*. Produced by the Pathescope Company, of Boston, for the New England Mutual Life Insurance Company, the film was designed to give the company's workers a sense of pride in their surroundings and an idea of the intense work that went into the step by step erection of their building. Frederick and Warren Bray were the cameramen, while John Martin gave the narration.

## News of the industry

[Continued from page 411]

This new J. A. Maurer 501-D Recording System has several new design features. The compressor circuit functions automatically, limiting the possibilities of "overshooting." The four position mixer enables the signal output from four pickup sources to be combined in one track. The AGN control reduces ground noise, and the new G galvanometer improves sound track exposure. A unit control panel makes possible the regulation of the entire system from one point. The recorder, amplifier and power supply units have been perfected and coordinated into a smoothly running compact combination that will produce a sound track of high professional quality. Complete details are available from J. A. Maurer, Inc.

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## New War Information releases

Motion pictures produced by the Office of War Information in 16mm. sound are now made available by Castle Films, 30 Rockefeller Plaza, New York City, for outright purchase. Twelve of the films in this group are now ready for distribution, and it is expected that as many as four additional subjects will be released each month by the Office of War Information. Titles on this list are *Aluminum, Bomber, Building a Bomber, Tanks, Building A Tank, Power for Defense, Ring of Steel, Lake Carrier, Women in Defense, Anchors Aweigh, Keep 'Em Rolling* and *Caissons Go Rolling Along*. The last three are patriotic sound shorts, featuring Conrad Thibault, Jan Pierce and Robert Weede. Each of these three subjects is a song motion picture, inviting audience participation in the last chorus. Castle Films will send an illustrated descriptive folder on request.

## New DeVry catalog

The DeVry Corporation, 1111 Armitage Avenue, Chicago, has just released its new forty four page, 16mm. film catalog of educational pictures. Films are classified as to subject, with an alphabetical index, to make the selection easy. This catalog is free to users of educational films, and it may be secured from the DeVry Films Laboratories, in Chicago.

## New Agfa products

Agfa Ansco, Binghamton, New York, has just made available several new items of interest to the still photographer. The Ansco Sweet Densitometer, developed by Monroe H. Sweet of the Agfa Ansco Research Laboratories, is a new instrument for measuring photographic density. The Agfa Ansco Liquadol and Liquafix are entirely new type improved liquid processing agents for all types of X-ray films. In addition, Agfa has just perfected a new liquid Flemish Toner, of the concentrated selenium type, to take the place of the powder type Agfa Ansco Flemish Toner.

## Castle's new catalog

The 1943 catalog of Castle Films, Inc., 30 Rockefeller Plaza, New York City, is now available. Printed in two colors and illustrated, this new list covers more than 125 Castle releases on world news, sports, adventure, civilian defense, travel, old time movies and cartoons. A free copy may be obtained by writing directly to Castle Films Inc.

## New Astor list

Astor Pictures Corporation, 130 West 46th Street, New York City, announces the following new acquisitions for fall releases: Myrna Loy in *Rogue of the Rio Grande; King of the Circus*, with Gregory Ratoff, John Loder and Benita Hume; *Titans of the Deep*, featuring William Beebe in his famous Bathysphere; *Leopard Men of Africa*, with Dr. Paul Hoelfer. Astor has also acquired the following two reel comedies in 16mm. sound: *What's To Do*, featuring Junior Coughlin and Shirley Temple; *Getting an Eyeful*, with Charles Kemper and Danny Kaye; *Cupid Takes a Holiday*, with Danny Kaye.

## Fall meeting

The fifty second semi annual meeting of the Society of Motion Picture Engineers will be held at the Hotel Pennsylvania, New York City, beginning October 27. This three day meeting will be comprised of eight technical sessions dealing with recent advances in the motion picture art and the applications of the new developments to the war effort and to the furtherance of national morale.

## Post catalog

Post Pictures Corporation, 723 Seventh Avenue, New York City, has issued a new catalog listing 16mm. sound films for non theatrical use. This catalog contains a variety of short subjects and full length features that have been selected because of their educational and recreational appeal. Special attention is called to a group of films, including *Flip the Frog, Poetic Genes, Mickey McGuire Comedies* and others offered at a new low price.

## John H. Andrews

John H. Andrews died last month in New York City, at the age of eighty five years. Born in Houston, Texas, Mr. Andrews came to New York City in the Eighties, where he opened the New York Camera Exchange on Fulton Street, in 1890. Under his guidance, this firm has come to be known in the industry as one of the finest shops handling photographic equipment. His son will continue the business in the same tradition.

# Amateur clubs

[Continued from page 408]

## "Gadgets" by Westwood

A monster Gadget Exposition, so big that it required the space of the local Homewood Gymnasium, was presented last month by members of the Westwood Movie Club in San Francisco. Jesse Richardson was chairman of the exhibit committee, aided by George Loehrsen, printing and publicity; Clyde Wortman, ACL, signs and public address system; Dr. I. C. Gobar, ACL, hall arrangements. Earlier in the month, members of the Westwood club gathered at Stowe Lake for the group's annual outing and picnic. Eric Unmack, ACL, secretary, has compiled a 300 foot, 8mm. reel illustrating dozens of varying title styles used by members of the club.

### Pair for Parkchester

For the second time this season, the newly formed Parkchester Cine Club in New York City, has turned its talents to showmanship for the benefit of a recognized war fund drive. The U. S. O. was the latest beneficiary, to the amount of $50.00, derived from a public screening of what the club calls its "one hour show." This is comprised of *Town of Tomorrow*, a pictorial record of the Parkchester housing development; a topical reel of local gardens and scenes of the Ringling circus; a family picture by Martin Wells, ACL, and *Well, I'll Be—!*, recently completed club comedy. Herman Getter, ACL, and Jesse Geisler were in charge of projection for the screening, with Mr. Wells, G. Engledrum and George Kirstein handling the dual turntable accompaniment.

### AMS sees winner

Originally scheduled for a screening early this year, *Linda*, the Ten Best award winning baby film by Richard Fuller, ACL, of Milwaukee, has at last been seen by members of the Amateur Movie Society of that city. *Cinecrat*, the club's news bulletin, reports it well worth waiting for. Mr. and Mrs. Fuller were guests of the society on the occasion of presenting their film, which has now been scored with music and sound effects. Mr. and Mrs. John R. Kibar, of Racine, Wisc., and several other members of the Ra-Cine Club have also been recent guests of the Milwaukee unit.

### Metro in New York

Members' films were the order of the evening at the first meeting of the current club season held by the Metropolitan Motion Picture Club, gathered once more in the Empress Room of the Hotel Victoria. The pictures presented were *Canadian Holiday*, by Joseph F. Hollywood, ACL; *Gypsy Trails Abroad*, by Leo J. Heffernan, FACL; *Under Your Own Power*, by Sidney Moritz, ACL; *Along Maine Shores*, by Frank E. Gunnell, FACL; *Grand Old U. S. A.*, by George A. Ward, ACL, and Mr. Heffernan. With its membership diminished by the demands of the armed forces, the M.M.P.C. has room on its roster for a small number of new members. Information regarding the club's activities may be had from Mr. Heffernan, at 80 Broad Street, in New York City.

### Film aids Red Cross

The Canadian Red Cross is $300.00 to the good as a result of a recent screening held in Rockland, near Ottawa, of a feature length drama, *The County Sheriff*. Dr. W. C. Tweedie was the producer and he was aided by David Mayerovitch, ACL, as director. Principal members of the large cast were Jimmy Simpson, Thomas Girard, Gerard Devine, Adrien Duhamel, Gerry La Marche, Pierre Guibord, Perry Harkness, Ernest Soubliere, Lawrence Morris and Theo Brunet.

### Manhattan Tel

New officers for the coming club season have been announced by The Telephone Camera Club of Manhattan, ACL, as follows: G. R. Pigman, president; T. C. Bassett, vicepresident for Print Group; L. M. Hartwell, vicepresident for Projection Group; Caleb Brokaw, secretary; C. A. Weid, treasurer; J. C. Wootton, publicity; Alice Wilson, editor of *The Filter*. R. J. Anspach showed films of a Western vacation at a recent meeting of the Projection Group.

### Fine Films in D. C.

Two distinguished record films were presented by the Washington Society of Amateur Cinematographers, ACL, at a summer meeting held in the amphitheatre of Fort Bunker Hill Park. They were *The Land*, recently completed by Robert Flaherty for the United States Department of Agriculture, and *The Harvest*, produced in England. Paul Burnford, a leader of the English "documentary" film movement, discussed both pictures under the heading, *The Artistic Effort Necessary in the Production of Documentary Films.*

## A list of war films

[Continued from page 416]

**Red Tanks S 60 min.**

Dramatic story of Russia's great tank brigades in action against the Nazi armored forces. BR

**Repair, Supply and Relief S 22 min.** OWI YM

**Ring of Steel S 12 min.**

The part played by modern American soldiers in protecting the country, contrasted with older American heroes and battles. Commentary by Spencer Tracy CAS COM NYU PR YM

**Sea Fort S 7 min.**

A unique form of defense, a floating fort off shore, and how it is manned. BH BLI

**Service in Submarines S 10 min.** OWI YM

**Service with the Colors S 12 min. color** OWI

**Sky Defenders S 45 min.**

The planes and training of the Army Air Force, from fighting planes to bombers. BH BR

**The Sluggers S 5 min.**

Tanks and their importance in mechanized war, their weapons, armament and the methods of combatting them. GUT YM

**Soldiers All S 24 min.**

Men of the British Commonwealth in battle training, covering England, Canada, Australia and New Zealand. NYU

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**Soldiers of the Sea S 18 min.**
General information on Marine Corps training. USMC YM

**SOS S 15 min.**
Britain's offshore patrol by fishing boats and other small craft in spotting enemy submarines. BLI PS

**Special Dispatch S 8 min.**
An English dispatch rider carries a message from London to a far Scottish port. What he sees on the way. BLI PS

**Squadron 992 S 25 min.**
A unit of London's balloon barrage and how it operates against German bombers. Directed by Harry Watt. BLI BR MMA PR

**Submarines at Sea S 11 min.**
Life aboard a submarine in operation at sea. OWI YM

**The Tanks are Coming S 12 min. color** OWI

**Target for Tonight S 48 min.**
An account of an actual air raid over Europe by the Bomber Command of the RAF. Filmed in action. PR YM

**U. S. Coast Guard Academy S 22 min.**
Activities and training of cadets at the Coast Guard Academy. BP

**Wings of the Army S 15 min. color OWI**

**Wings of Steel S 12 min. color OWI**

**Wings of Youth S 24 min.**
Canada's answer to the threat of air warfare, in her training program of 35,000 flyers yearly. NYU PS

**Young Veterans S 13 min.**
Modern British soldier and his hadvanced training in Commando warfare. BLI PR

## *2. AVIATION.*

**Aerodynamics I S 8 min.**
The properties of air: physics demonstrations of the mass and weight of air; behavior of objects in vacuum and normal air pressure, action of hurricane and how man uses the energy of wind. Produced by Bray Pictures. BH BP

**Aerodynamics II S 8 min.**
What constitutes life; Bernoulli's principle; air currents moving at high velocity across different shaped objects; results of decreased pressure; "lift" from blowing over the top of wing surface. Produced by Bray Pictures. BH BP

**Aerodynamics III S 8 min.**
Resistance and streamlining; influence of shape of object and speed; air resistance made visible; wind tunnel tests. Produced by Bray Pictures. BH BP

**Air Currents and Streamlining S 10 min.**
Clarence Chamberlain demonstrates the behavior of air currents and their function in keeping a plane aloft. BH

**The Airacobra S 20 min. color**
The design and structural features of the Bell Airacobra, which make it one of America's deadliest pursuit aircraft. BELL

**Airliner S 20 min.**
Operation of the modern commercial airliner and its importance today. BH

**Airscrew S 22 min.**
Manufacture of all metal propellers, from raw material to the finished product, with an explanation of variable pitch in theory and in practice. BH BLI BR GUT MMA

**All God's Chillun Need Wings S 5 min.**
The story of the Air Cadet League of Canada, training 25,000 youths from 12 to 18 years as future pilots. GUT

**America's New Nobility S 5 min.**
The young men comprising our Air Force personnel and the problems of training them in great numbers. GUT YM

**The Autogiro S 10 min.**
Operation and principle of this plane. BH

**Aviation Engine S 16 min. Si 20 min.**
An instructional film for the primary student of aviation, showing the disassembly and inspection of a radial engine. BH BR

**Cannons on Wings S 25 min. color**
The advanced industrial setup of the Bell Aircraft Corporation, which makes possible their pledge of "More Airacobras—Faster" BELL

**Contact S 30 min.**
Imperial Airways service to Africa, Asia and Australia, giving a complete study of commercial aviation. Directed by Paul Rotha. BH BR

**Essential Parts and Types of Planes S 10 min.**
Ingenious flying models demonstrate what makes different types of aircraft fly. Produced by Bray Pictures. BH BP

**History of Aviation S 30 min.**
Newsreel history of aviation, from the first flight of the Wright Brothers at Kitty Hawk to the debut of the China Clipper. BH BR

**How to Fly S 10 min.**
Non technical explanation of the essentials of controlling a plane in flight. BH

**Look to Lockheed S 30 min.**
Development of the aviation industry, as traced by one of the leading firms. BH

**Look to Lockheed for Leadership S 15 min. color** OWI

**Methods of Flight S 20 min.**
Analysis of how birds fly and how man tries to adapt these findings. Ornithopter, gliders, balloons, helicopter and rocket ship. Produced by Bray Pictures. BH BP

**Our Empire is in the Air S 5 min.**
America's contribution to modern aviation, as exemplified in our commercial aviation. GUT YM

**Principles of Flight Si 15 min.**
Fundamental instruction in the subject, through diagrams and actual test scenes. EK

**Prophet without Honor S 5 min.**
The story of Gen. Billy Mitchell and his struggle for the recognition of air power. GUT YM

**Sea Power vs. Air Power S 5 min.**
Airplane against battleship and how this problem has at last been answered in World War II. GUT

**Sky Riders Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm. S 11 min.**
The story of aviation, from Kitty Hawk to La Guardia Clippers. Produced by Official Films. BH OFF

**Spark Plugs in Aviation S 36 min.**
Production, testing and operation of the mica spark plug for aviation. BP

**Wings for Victory Si 13 min. 8 & 16mm. S 11 min.**
Canada's conquest of the frozen north through air power and the route that may mean victory. OFF

**Youth Takes to Wings S 40 min.**
Feature length compilation from six preceding subjects, designed for schools engaged in the Navy-USOE project. Endorsed by National Aeronautical Assoc. Produced by Bray Pictures. BH BP PS

**Youth Trains for Aviation S 10 min.**
Air minded youth and how it is studying aviation in schools and clubs across the country. Produced by Bray Pictures. BH BP

## *3. AGRICULTURE.*

**The Battle is in Your Hands S 10 min.**
Impact of war on production in rural areas and how it can be met. PS

**Democracy in Action S 11 min.**

Agricultural resources of the U.S. and how the farmers are aiding the war effort through provisions of the AAA Produced by OWI. COM PS USDA

**Farm Front S 11 min.**

Role of the American farmer in the war effort USDA

**Farmers and Defense S 20 min.**

Quiz program on the role of the farmer in the war effort, with statements by Secretary of Agriculture, officials of AAA and FSA. PS

**Garden for Victory S 10 min. Si 30 min. Si color Si 8mm.**

Step by step instruction in how to grow a Victory Garden. Produced by James H. Burdette, director of the National Garden Bureau. BH BR PS

**The Land S 48 min.**

A documentary appraisal of what this country is worth and its chance for continuing to exist as a world power. YM

**Plows, Planes and Peace S 17 min.**

Seven million farmers building America's defenses against hunger and lack of vital supplies. USDA

**Spring Offensive S 21 min.**

The campaign among British farmers to increase the home grown food supply, with a London boy evacuated to the farm country. BLI BR GUT MMA NYU

## 4. CIVILIAN DEFENSE

**Air Raid Alert Si 13 min. 8 & 16mm. S 11 min.**

Approved by the U. S. Office of Civilian Defense. CAS

**Air Raid Warden S 10 min.**

Duties of the air warden clearly presented in story form, for the public as well as for the warden in training. Produced by Photo-Sound and approved by the San Francisco OCD. BH BR GUT PR PS

**The Air Raid Warden S 20 min.**

Dramatizes the duties of an air warden and shows how he carries on during a raid. Produced in Hollywood for OCD, Washington. NYU OWI PR PS

**Air Raid Warning S 10 min.**

Rules for civilian action during an alert, illustrated by the actions of wardens. PR

**The Answer S 18 min.**

The reply of men from various sections of Britain—East Anglia, Yorkshire, Midlands, Cornwall, London, South Wales and Scotland—to the menace of invasion. BLI GUT

**Britain on Guard S 7 min.**

How Britain's civilians have mobilized to protect their country against invasion. BH BLI GUT PS

**Broomstick Blackout Si 8 min.**

Simple effective home blackout procedures are demonstrated. NYU

**Children from Overseas S 11 min.**

The care of British children evacuated to Canada. BR NYU

**Children See It Through S 10 min.**

Problems of children in war torn Britain. BLI PS

**Citizen Army S 11 min.**

Training and operation of the British Home Guard. BLI GUT MMA PR PS

**Civilian Fire Fighters S 10 min. Si 13 min. 8 & 16mm.**

Training and activities of the Auxiliary Fire Warden. Produced by Castle Films and approved by U.S. Office of Civilian Defense. CAS PR

**The Civilian Serves S 10 min. Si 13 min. 8 & 16mm.**

Possibilities for service in Civilian Defense calling to all of us on the home front. Produced by Castle Films and approved by U.S. Office of Civilian Defense CAS PR

**Dangers in the Dark S 7 min.**

Warning to civilians of the dangers lurking in the dark of blackout conditions. BLI PR PS

**The Enemy Listens S 12 min. color**

Dramatized dangers of loose talk in war time. PS

**Fight That Fire S 10 min.**

Instructional reel on the methods for fighting all kinds of fires. Produced by Transfilm, with the approval of the U.S. Office of Civilian Defense. BH BR PR PS

**Fighting the Fire Bomb S 15 min.**

A detailed study of the incendiary bomb, how they work and how they can be controlled. Produced by Transfilm and approved by U.S. Office of Civilian Defense. BH BR GUT NYU PR PS YM

**Fire Guard S 25 min.**

Duties of fire watchers in the CD setup, the operation of incendiary bombs and methods of controlling them. Methods of working in smoke filled rooms. BLI GUT NYU PR PS YM

**Five and Under S 16 min.**

Day nursery care for youngsters of Britain's working women, in city and country. BLI NYU

**Front Line Children S 5 min.**

Modern war's most innocent victims and how they are being protected as far as possible through evacuation to the country and to the Western Hemisphere. GUT

**Goofer Trouble S 8 min.**

The difficulties and dangers created by civilians not keeping under cover during an air raid. Produced in England. BH BLI GUT MMA PR PS

**Health in War S 14 min.**

Peace time health and medical activities turned to civilian war needs in Great Britain. BLI PR PS

**Heavier than Air S 12 min.**

An English instructional reel on poison gas warfare and how it might be used against the civilian. Protection and treatment for injury. GUT PR

**Homes for Defense S 10 min.**

The defense housing problem and the various kinds of houses being provided in defense areas by the government. Produced by OWI. BH BR PS YM

**Living with Strangers S 10 min.**

Problems of living for the evacuated in England. BLI PS

**London Fire Raids S 12 min.**

Record film of the fire raid on London on the night of December 29, 1940, and the operations of a great city's fire fighting forces in war time. BH BLI GUT MMA PR PS

**Men of Tomorrow S 9 min.**

The story of Britain's Boy Scouts, their work in war time and how they carry on through the blitz. BLI

**Mother and Child S 11 min.**

Maternity and child welfare services adapted to war time exigencies in a British Welfare Center. Directed by Basil Wright. BLI BR NYU

**Mr. Proudfoot Shows a Light S 9 min.**

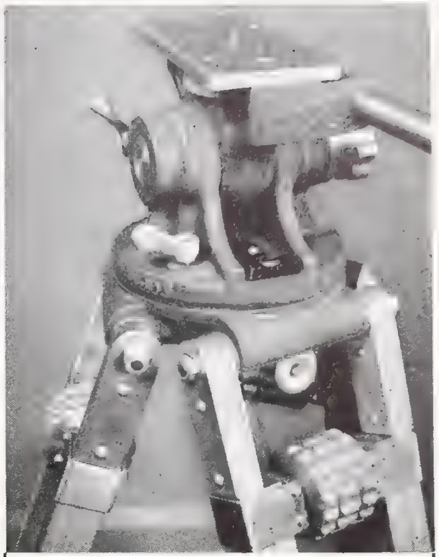
Light English yarn about a man who does not black out his home. BH BLI BR GUT MMA PR PS

**Neighbors Under Fire S 8 min.**

London's dockland the morning after a heavy raid, showing how the Voluntary Services look after the homeless. BH BLI BR MMA PR PS

**Our First Line of Defense S 5 min.**

Outlines the operation of our air raid protection system, including air force, spotters and anti aircraft batteries. GUT



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**Our School Prepares for Air Raid S 12 min. Si 15 min. color**

Common sense preparations in standard school setup for air raid civilian defense. HAR

**Queen's Messenger S 7 min.**

Flying squads of food trucks bring relief to a bombed town. BLI

**Religion and the People S 16 min.**

Part played by the church in the day by day physical and spiritual recovery of war torn England. BH BLI BR

**Royal Observer Corps S 8 min.**

Activities of England's civilian air spotters and how they operate. BLI PR PS

**Safeguarding Military Information S 10 min.**

The importance of secrecy on the part of military personnel and war plant workers, told dramatically with a narrative by Lewis Stone. Produced by the U. S. Signal Corps for Motion Picture Bureau of OWI. BH COM NYU PR PS YM

**The Serving Army S 8 min.**

Work of the Salvation Army in the bomb shelters. BLI

**Shock Troops for Defense S 12 min.**

The need for and the training of the Auxiliary Fire Warden, produced in cooperation with the Civilian Defense Volunteer Office of Greater New York and supervised by the Fire Department of New York City. BR

**Shunter Black's Night Off S 8 min.**

A British railway worker and his experiences during a fire raid on the freight yards where he works. BLI GUT MMA NYU PS

**Spotting the Bombers S 10 min.**

Describes the methods by which bombing planes can be identified, complete with diagrams for all the standard aircraft now being used. BR GUT PR PS YM

**Stop That Fire S 4 min.**

British instructional film on the handling of fire bombs in the street and in the home. BH BR GUT MMA PR PS YM

**They Also Serve S 8 min.**

Dramatic account of the war time existence of a middle class housewife, told by one of them. Directed by Ruby Grierson. BLI BR MMA

**Tomorrow is Theirs S 10 min.**

British schools in war time and how children are trained in health and safety. BLI GUT NYU

**War and Order S 12 min.**

Training and operation of the civilian Police Force in Great Britain, both regulars and auxiliary. BH BLI BR GUT MMA PR PS

**The Warning S 25 min.**

British record of an actual air raid, showing operation of the civilian services before, during and after a full scale "blitz." BH BLI BR GUT NYU PR PS YM

**What of the Children S 11 min.**

The Women's Voluntary Services evacuate city youngsters and aid them in getting started in their new lives. BLI

**White Battle Front S 10 min.**

Part played in Great Britain by the medical services, both in the Army and amid civilian casualties. BLI GUT PS

### 5. CONSERVATION.

**Arms from Scrap S 9 min.**

Recovery of metal from "blitzed" buildings and railways and how it is used again. BLI PR

**Coal for Victory S 6 min.**

Necessity and directions for conserving coal for war production. OBCC

**Drive for Victory S 10 min.**

Essentials of war time conservation of gasoline, tires and automobiles. Produced in cooperation with the Greater New York Safety Council. BH PS

**A Few Ounces a Day S 8 min.**

Importance of salvage in the war effort, as portrayed by Paul Rotha in England. BLI GUT NYU PS

**For America We Save S 36 min.**

Practical suggestions for prolonging the life of your tires. YM

**It's Up To Us S 12 min.**

Conservation of rubber, oil, gasoline and your car in general, through better driving methods. Produced by General Motors. PS YM

**Mines Above Ground S 24 min.**

Dramatizes the importance of salvage in the war effort, outlining the Bell System's conservation program and the methods used by Western Electric to reclaim and use scrap metals. YM

**Scrap for Victory S 12 min.**

A dramatic story of an American family on the job for salvage, produced in cooperation with the Civilian Defense Volunteer Office of Greater New York. BR

### 6. FIRST AID AND NURSING.

**Before the Doctor Comes S 40 min.**

Series of four one reel pictures on first aid: How To Control Bleeding, The Care of Shock; Artificial Respiration, The Care of Burns; Leg Fractures, Improvised Splints; Arm Fractures, Murray-Jones Splints, Transporting Victims. Produced by W. J. Ganz for American Red Cross. HFE PS

**Emergency First Aid S 60 min. Si 90 min. Si color Si 8mm.**

A series of six subjects of one reel each: Bleeding, Resuscitation and Shock; Treatment of Wounds and Burns; First Aid in Fractures; Fixed Traction Splinting; Transporting the Injured; Roller Bandaging. Produced by Dr. Jacob Sarnoff, for Bell & Howell. BH BR PS

**First Aid—Care of Minor Wounds Si 4 min.**

Importance of immediate care for even the slightest wound and the application of sterile bandages. EK

**First Aid—Carrying the Injured Si 4 min.**

Making and use of stretchers and carries for the injured without stretchers. EK

**First Aid—Control of Bleeding Si 10 min.**

Control methods illustrated for arterial and venous bleeding. EK

**First Aid—Life Saving and Resuscitation Si 15 min.**

Approaches and holds used in rescuing the endangered swimmer and methods of artificial respiration, including use of the inhalator. EK

**Hospital Nurse S 8 min.**

Needs for nurses in Great Britain, their training and opportunities to serve. BLI PS

**The Human Body in First Aid S 20 min. Si 30 min. Si color Si 8 mm.**

Component parts of the body, their functions and relationships, explained through models and animated drawings. BH

**Nursing S 12 min.**

Problems and opportunities in this field and how to prepare for them. VOC

**Three in a Shell Hole S 10 min.**

Dramatic incident of a Russian nurse in action at the front line. BLI

**The Volunteer Nurses' Aide S 12 min.**

Presents the great need for increased enrollment of American women as Nurses' Aides, their training and their subsequent work, under standards set up by the American Red Cross. Produced by the Amateur Cinema League, under supervision of the New York Civilian Defense Volunteer Office. NYU

## Film Distributors.

BELL: Bell Aircraft Corporation, Motion Picture Division, 2050 Elmwood Avenue, Buffalo, N. Y. Free.

BH: Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. Rental and sale.

BLI: British Library of Information, 30 Rockefeller Plaza, New York City. Rental and sale.

BP: Bray Pictures Corporation, 729 Seventh Avenue, New York City. Rental and sale.

BR: Brandon Films, Inc., 1600 Broadway, New York City. Rental and sale.

CAS: Castle Films, R.C.A. Building, New York City. Sale.

CIAA: Coordinator of Inter-American Affairs, 444 Madison Avenue, New York City. Rental.

COM: Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Rental.

EK: Eastman Kodak Company, Teaching Films Division, Rochester, N. Y. Sale.

GE: General Electric Company, Visual Instruction Section, Schenectady, N. Y. Free and sale.

GUT: Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. Rental and sale.

HAR: Harmon Foundation, 140 Nassau Street, New York City. Rental and sale.

HFE: Harold F. Enlows, 19 East 47th Street, New York City. Rental and sale.

HUB: Father Hubbard Educational Films, 188 West Randolph Street, Chicago, Ill. Rental.

MMA: Museum of Modern Art Film Library, 11 West 53rd Street, New York City. Rental.

NYU: New York University Film Library, Washington Square, New York City. Rental and sale.

OBCC: Office of Bituminous Coal Consumers' Counsel, P. O. Box 483, Washington, D. C. Free.

OFF: Official Films, Inc., 425 Fourth Avenue, New York City. Sale.

OWI: Office of War Information, Bureau of Motion Pictures, Washington, D. C. Free, for listing of distribution points for films offered by United States Army, United States Navy, Office of Civilian Defense, National Youth Administration.

PR: Princeton Film Center, 410 Nassau Street, Princeton, N. J. Rental and sale.

PS: Photo & Sound, Inc., 153 Kearny Street, San Francisco, Calif. Rental and sale.

USCG: United States Coast Guard, Washington, D. C. Free.

USDA: United States Department of Agriculture, Division of Motion Pictures, Washington, D. C. Rental.

USMC: United States Marine Corps, Photographic Section, Marine Corps School, Quantico, Va. Free.

VOC: Vocational Guidance Films, Inc., Old Colony Building, Des Moines, Iowa. Sale.

YM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City. Free and rental.

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## Projectionists Are Patriotic

The call for volunteer 16mm. sound projectionists, which appeared in the June number of MOVIE MAKERS, has met with a strong and enthusiastic response from projectionists scattered widely about the nation. Many of these have already been doing volunteer work, yet they are taking on Office of Civilian Defense jobs in addition. Typical of the comments received are: "We shall attempt to fulfill any request for the use of this projector as long as it will be of assistance to our Federal, State or local governments," from the Professional Insurance Corporation of Jacksonville, Fla.; "The projector has been offered to the county O.C.D. Board . . . we shall be glad to use it anywhere within a reasonable distance of our home base, for any purpose that will help win the war," from the Southwestern Public Service Company, Carlsbad, N. M.; "Our projector has been used many times, to show movies to Civilian Defense Groups in the surrounding territory . . . we are willing to help further inform the public regarding the war efforts," from the Four Wheel Drive Auto Company, Clintonville, Wisc.

# CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

**10 Cents a Word    Minimum Charge $2**

■ **Words in capitals, except first word and name, 5 cents extra.**

## EQUIPMENT FOR SALE

■ BASS SAYS: Busy filling orders for those hard-to-get items. We have them. USED CAMERAS: 8mm. Bell & Howell Single 8, with case, *f*/3.5 lens, $22.50; 8mm. Cine-Kodak Model 20, *f*/3.5 lens, $22.50; 8mm. Revere Model 88, *f*/3.5 lens, $29.75; 8mm. B. & H. Companion Double 8, *f*/3.5 lens, $37.50; 8mm. Revere Model 99 Turret, with 12½mm. Wollensak *f*/1.9 in focusing mount, $87.50; 8mm. Bolex, latest model, 12½mm. Wollensak *f*/1.9 foc. mt., 1″ *f*/2.7 Wollensak foc. mt., 1½″ Britar *f*/2.7 foc. mt. and case, $262.50; 16mm. Cine-Kodak Model B, *f*/1.9 lens, $42.50; 16mm. Keystone A-7, 1″ *f*/2.7 fixed focus, $39.50; 16mm. B. & H. Filmo 121 Magazine, Cooke *f*/2.7 fixed focus, with case, $57.50; 16mm. B. & H. 121 Magazine, with *f*/1.8 Cooke lens, $74.50; 16mm. Cine-Kodak Magazine with *f*/1.9 lens, $92.50; 16mm. B. & H. 141 Magazine, with Ansix *f*/2.7, at $92.50; 16mm. Filmo 70E, latest model, *f*/2.7 fixed focus, $97.50; 16mm. B. & H. 141 Magazine, with 1″ Lumax *f*/1.9 lens, foc. mt., $117.50; 16mm. Victor Model 5 turret, 15mm. wide angle *f*/2.7 fixed focus, 1″ Cooke *f*/1.8 in foc. mt., 3″ Wollensak telephoto *f*/4.5, $137.50; 16mm. B. & H. Filmo 70E, with 1″ Cooke *f*/1.8, foc. mt. and case, $144.50; 16mm. Cine-Kodak Special, late model, with 1″ Kodak *f*/1.9 lens, $417.50. 16mm. USED PROJECTORS: Kodascope Model B, automatic threading, with case, $37.50; Bell & Howell, reconditioned, Model 57, 400 watt lamp and case, $50.00; Bell & Howell Model 57, 375 watt, variable resistance and meter, case, $57.50; Bell & Howell Auditorium, 1200 watt lamp, 1600 ft. capacity, with case, $295.00. IN STOCK: New Filmomasters 8 and 16mm., Revere Deluxe, Keystone A-82, Cine Magazines 8 and 16mm., Filmo Autoloads and Automaster models. Bell & Howell direct focuser for Autoload or Automaster, $20.55. Quick Set Jr. Cine Tripod, $20.00. Complete stocks of cine lenses, all focal lengths. Write for quotations. We buy 'em, sell 'em and trade 'em. Complete stocks of new cine equipment all makes. Send for Bass Supplementary List of Cine Equipment up to date. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ BARGAINS: Several used 16mm. cameras and projectors at close-out prices. Many hard-to-find 8mm. & 16mm. movie cameras & projectors, and 35mm. candids. Send for list or ask for what you want. CAMERA SHOP, Frankfort, Indiana.

■ FOR SALE—16mm. Auricon Sound Recorder, new; 16mm. motion picture printer, sound and silent. POST OFFICE BOX 133, Uniontown, Pa.

■ PRESTO Model Y Recorder and Amplifier complete, $500.00. H. S. WURTELE MOTION PICTURE SERVICE, P. O. Box 2181, Tampa, Fla.

■ GOOD USED EQUIPMENT: Cameras—B. & H. factory rebuilt "70-A," *f*/3.5 T.H.C. with case, $97.50; E. K. Model B, *f*/1.9 with case, $75.00; B. & H. Model "121," T.H.C. *f*/2.7, $75.00. Projectors—B. & H. "57-A," factory rebuilt (400 W.) with case, $100.00; Amprosound "XA" (1 case job) (750 W.), 2″ *f*/1.6 projection lens, sound speed only, dual speakers, $275.00. METROPOLITAN MOTION PICTURE CO., Fisher Building, Detroit, Mich.

■ ONE complete Model 500-D Berndt-Maurer recording system, one complete Berndt-Maurer Silent Pro-Camera, one Bell & Howell Filmo-Auditorium projector equipped with synchronous motor, one Berndt-Maurer Cine Soundrive, one $250.00 Neumade film cleaner, one E. M. Berndt Blimp with follow focus device, one Model Y. Presto professional recorder, one Model Y Presto turntable. F. S. YENOWINE, 660 Hulman St., Terre Haute, Ind.

■ CINE-KODAK Special, two extra telephotos, tripod, case, 400 ft. Kodachrome. Cost $627.00. Sell $485.00. FRED A. SCHULER, 108 Roy St., Warren, Pa.

**MOVIE MAKERS**
***Classified advertising pays***

Printed by WNU, N. Y., in the U.S.A.

***EVERY NEW MEMBER GETS***

## *The ACL Movie Book*

It's the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES — OVER 100 ILLUSTRATIONS — FRAME ENLARGEMENTS — PHOTOGRAPHS — DRAWINGS! ACCURATE — COMPLETE — FULL INDEX.

**GET THIS BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR**

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize an amateur movie club will obtain full aid.

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Color filming—27 pages, illustrated

Featuring the family—34 pages

Lighting personal movies—37 pages, illustrated

Films and filters—31 pages, illustrated

Building a Dual Turntable—30 pages, illustrated.

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individual film plans and continuity outlines.

Date....................

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To non-members, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in other countries.)

MEMBERSHIP .............. $5 a year

Name ..............................

Street ..............................

City .............. State ..............

Oct. 42

## EQUIPMENT WANTED

■ EXTRA magazine for Eastman Cine Special, also lenses. Pola screen with viewer and tripod. PAUL E. BRADLEY, 3721 N. LaSalle, Indianapolis, Ind.

■ LATE model Cine-Kodak Special with or without accessories. Must be clean and perfect, price reasonable. L. K. FINN, 118 So. Robert, St. Paul, Minn.

■ WILL pay cash for Victor Animatophone Model 6 sound-on-disc projector or any make projector with synchronized turntable. BUECHELE, 2000 Peoria, Peoria, Ill.

■ WANTED for cash new or used dual turntable, also external speaker to use next to screen. RUSS WALLING, Watertown, N. Y.

■ WANTED: Cine-Kodak Special with or without extra lenses, will pay cash. HAROLD G BEEBE, 6333 N. Whipple St., Chicago, Ill.

## FILMS FOR RENTAL OR SALE

■ FLORIDA FILM: For sale—2500 feet 16mm. Kodachrome miscellaneous subjects; resorts, scenery, beaches, homes, animals, birds, etc. Will sell entire lot or selected subjects. C. LESTER HORN, 340 West 57th St., New York.

■ RENT by week. 8mm., 16mm. films. New catalogs. Lowest rates. DAYTON FILM, 2227 Hepburn, Dayton, Ohio.

■ SELLING out used 8-16mm. films. Many bargains. Cartoons, comedies, sports. Films exchanged. GARY FILMS, 369 E. 55th St., Brooklyn, N. Y.

■ SOUND, silent films for rent, sale, exchange. Write for complete catalogue. NATIONAL CINE LIBRARY, 20 Oakley Ave., Elmont, L. I., N. Y.

■ SALES—rentals—exchanges. Lowest prices for latest available 8-16mm. home movies. Every purchase guaranteed. Free catalogue. Dept. Y-5. BAILEY FILMS, 1651 Cosmo, Hollywood.

■ COMPLETE 8-16mm. silent, sound subjects, $1.00, need splicing. All sizes film bought, sold, exchanged. Catalogue, sample film, 10c. INTERNATIONAL-MM, 2120 Strauss, Brooklyn, N. Y.

■ CLOSING out a number of 16mm. sound and silent features and shorts. Westerns, action, religious, comedy. Write for list today. INSTITUTIONAL CINEMA SERVICE, Inc., Dept. 7, 1560 Broadway, New York City.

■ "THE World's Greatest Passion Play." Large rental library, 16mm. and 35mm. Sound or silent. Write HEMENWAY FILM CO., 33-B Melrose St., Boston, Mass

■ RENT 16mm. sound films 50c reel. Silent 25c. Large selection; late releases; new prints; free catalog. UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, N. J.

■ "TO HELL WITH HITLER." The Big Laffkrieg of 1942! Available for rental NOW! 16MM. sound. Catalog Free! WAVERLY, 5119-M So. St. Louis Ave., Chicago.

## FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ 16MM. FILMS EXCHANGED, 400 ft. reel, silent, $1.00; sound, $2.00. Latest releases. Free 40 page catalogue. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers. New and used prints. Sales—exchanges—trade-ins. RIEDEL FILMS, Dept. MM-1042, 3207 Joslyn Rd., Cleveland, Ohio.

■ GOOD 8 and 16mm. films exchanged. Send your film and 50c, we send you exchange film. ELIZABETH GLOSS, Mt. Morris, Illinois.

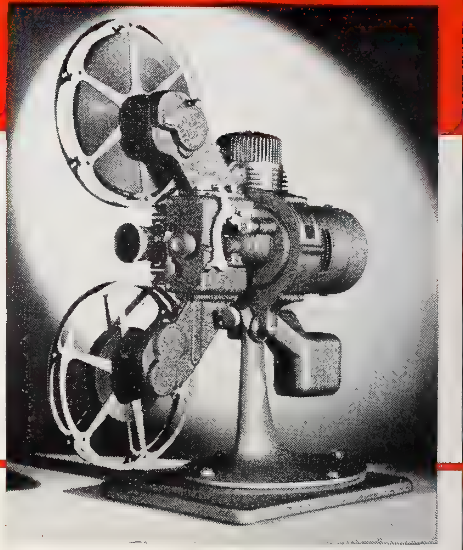
## TRADING OFFERS

■ REVOLVERS, .22 target pistols, automatics and shotguns accepted in trade at very liberal allowances on all makes of cameras, projectors, lenses, screens, exposure meters, candid cameras and everything photographic. IMMEDIATE DELIVERY ON MAJORITY OF NEW MODEL CAMERAS, PROJECTORS & LENSES. NATIONAL CAMERA EXCHANGE, Established 1914, 11 So. Fifth St., Minneapolis, Minn.

**MOVIE MAKERS**
***Classified advertising pays***

# B&H QUALITY--Through and Through

## FILMO "MASTER" 16mm. PROJECTOR



ALL of the fundamental qualities of fine design and construction for which Bell & Howell Projectors are famous are built into the Filmo "Master" 16mm. silent projector. It is typical of B&H quality—through and through—and its price is amazingly low for such quality.

Although a silent projector, Filmo "Master" does not limit you to the use of silent films only. A special B&H feature permits the use of sound films, although the sound is not heard.

Filmo "Master" is entirely gear driven—no belts, no springs. Gear-driven power rewind. 750-watt lamp, F 1.6 lens with focus lock. Clutch for still projection. Reverse switch for backward action. Pilot light. Two-way tilt. Metered lubrication. Complete film protection—Safe-lock Sprockets can't be threaded incorrectly! 400-foot film capacity. With carrying case, $169.60.

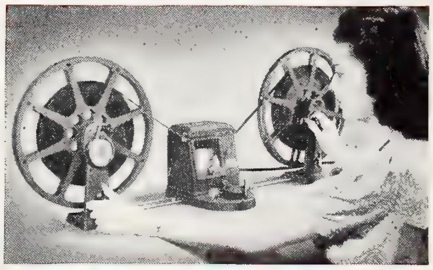
## Filmo Accessories

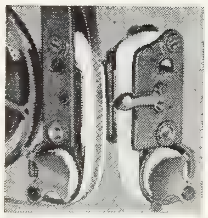
### to match the quality of Filmo Cameras and Projectors

**SPLICING AND EDITING EQUIPMENT**—The B&H Film Splicer illustrated below is the basic unit of a complete outfit of B&H Editing equipment. You can start with this absolutely required unit, and add units as you wish. Or, if you prefer to purchase a complete outfit at one time, two of them are offered by B&H.

One of these is the FILMOTION EDITOR—finest editing equipment you can buy. It consists of a Filmotion Viewer, a Model 136 Splicer, and a pair of Heavy-duty Rewinds. The viewer is also available with or without the splicer, with or without the rewinds.

Film Splicer, Model 136.........$14.65
Filmotion Editor (complete outfit) for 8mm., $83.50; for 16mm. (pictured at right), $98.70.

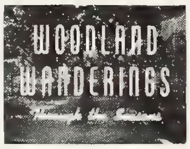




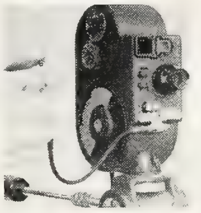
**B&H FILM CLEANER**
Softens and wipes off dirt and grease, which, if not removed, will scratch and dull your films. It is a simple device, quickly attached. Offered in models for B&H 8mm. and 16mm. silent projectors; for Filmosound Projectors—and for 8mm. and 16mm. Filmotion Viewers.

**CELLULOID EXPOSURE CHART**
(for Filmo 70 Cameras)—revolving finder dial . . . covers every outdoor daytime combination of subject type, light intensity, hour, and season . . . readings in F stops for films having Weston speed ratings of 16.
Price.........32c

EXPOSURE CHART
SUMMER
WINTER
Filmo 70
B.H.D.V.
B-BRIGHT H-HAZY D-DULL V VERY DULL
BELL & HOWELL CO.
CHICAGO, ILL.



**TITLE-CRAFT TITLES**
for 8mm. or 16mm. film. Titles made to order with any desired reading matter on backgrounds selected by you; delivered in ample footage, ready to splice in among your home movies. Prices are moderate. Tell your dealer what you want.



**CABLE RELEASE** for Filmo 8's—for making single exposures accurately and for critical filming with telephoto lenses. Install it yourself on a Companion or Sportster 8; send Turret 8 to factory. For Companion and Sportster 8's, $3.45; for Turret 8, including installation, $3.75.

**B&H COLOR FILTERS**
of *dyed optical glass* in amber, red, green, and neutral density types for monochrome; sizes for all Filmo standard and extra lenses; type A and haze filters for Kodachrome also available.

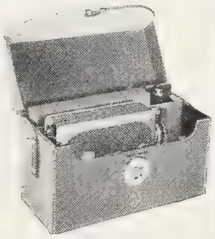
**FILMO TITLE BOARDS**
neatly framed, black fabric covered background, closely grooved to permit easy placing of celluloid letters. Makes "letter perfect" titles . . . letters in compartment box.

Price—without letters, $8.25. Standard set of letters, $8.

### CARRYING CASES

**Combination case** for Filmo 8. Provides space for two films, Weston Meter, two extra lenses, and color filters, in addition to camera. London Tan leather lined with blue velvet.
Price..........$14.65

**Sheath case** for Filmo 8. Holds camera only. Two models—one of blue tone, half-grain leather; the other of London Tan cowhide. Both have shoulder straps.
Blue-tone leather $3.20
London Tan.... 4.80



**Combination case** for Filmo Auto Load. London Tan cowhide with contrasting stitching. Compartment for camera; space for two film magazines, Weston Meter, filters, and complete set of viewfinder objectives.
Price..........$14.65

**Candid case** for Filmo 8. Permits using camera instantly without removing case. Dropping the hinged cover exposes and permits use of all camera controls. London Tan cowhide, accommodates camera only.
Price...........$7.75

### USE YOUR PROJECTOR AND FILMOSOUND LIBRARY TO
### HELP IN WAR EFFORT

Your motion picture projector is urgently needed to help beat the Axis. Hundreds of win-the-war films are available for your use, through the B&H Filmosound Library. By offering your services to your local Civilian Defense Headquarters, you can be instrumental in showing these pictures to audiences where they will accomplish the most good. Hundreds of timely films are available—including such as these:

**U. S. GOVERNMENT FILMS**—for service charge of 50c for first and 25c for each additional subject, B&H Filmosound Library will send you newest 16mm. sound films, one to four reels in length. These films provide latest war reports and true pictures of wartime living in the countries of our friendly neighbors.

**WAR NEWS**—hot from newsreel cameras on Army and Navy assignments, showing our men in actual combat.

**WAR TRAINING**—15 new war industry training films just released; 33 are already in use; 150 in production . . . all from U. S. Office of Education. Many other sources, too, show workers "how best to do the job."

**CIVILIAN DEFENSE**—three new releases now available at Castle prices. Eight color reels on "Emergency First Aid."

**OUR FIGHTING ALLIES**—more than 200 films dealing with all phases of our Allies' war effort, in industry, civilian defense, education, farming, and in armed forces. Rental prices only *$1 per reel!*

**RECREATIONAL FILMS, TOO**—hundreds of fine subjects for school, church, factory, club, etc. . . . all from one comprehensive source—the Filmosound Library. Send coupon for complete information.

* * *

**BELL & HOWELL COMPANY, CHICAGO;**
**NEW YORK; HOLLYWOOD; WASHINGTON, D. C.;**
**LONDON.** ***ESTABLISHED 1907***

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

Please send additional information about:
( ) Filmo "Master" 16mm. silent projector;
( ) catalog of accessories for Filmo Cameras including editing equipment;
( ) complete literature on current "win-the-war" films.

Name..........................................

Address..........................................

City.......................State.... MM 10-42

PRECISION-MADE BY *Bell & Howell*

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1942
25c

## ★ *A list of war films*

• Part Two of comprehensive list of movies dealing with the war, complete with sources.

## ★ HOW LONG IS A SCENE?

• The basic rules of scene length for all types of shots. Rules for relative length of scenes in a sequence.

## ★ SCHOOL MOVIE CLUBS

• An authority reviews the progress of one school movie club and estimates its educational value.

## ★ *WAR TIME FILM FUN*

• How a movie maker made the first amateur film comedy on the civilian events of the day.

# Every New Member of the Amateur Cinema League gets

# THE ACL MOVIE BOOK

**OBTAIN THIS GREAT BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR**

The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
AMATEUR CINEMA LEAGUE INC.

**311 pages—over 100 illustrations, frame enlargements—photographs—drawings—interesting new ideas—simply written—accurate—complete—full index.**

The most complete and comprehensive book on amateur movie making. It was written by the staff of the Amateur Cinema League—compiled from their experience in serving thousands of movie makers for over fifteen years. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct—IT'S AN ACL PUBLICATION.

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**GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR** **Five dollars a year**

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date........................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP........................................................$5 a year

Name..........................................................................

Street..........................................................................

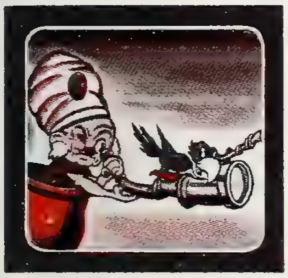
City........................................................State....................

Nov. '42

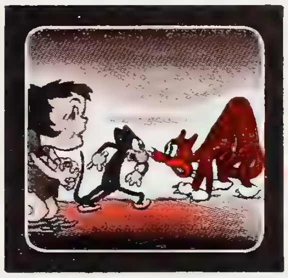
# NOW YOU CAN OWN HOME MOVIE CARTOONS IN COLOR

**Fairytales that Thrill Young and Old! Cost no More than Unexposed Color Film!**

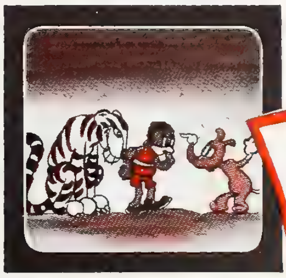
**8 mm.—16 mm.**



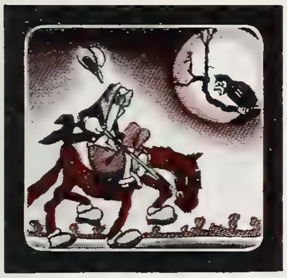
1. **"SINBAD THE SAILOR."** Delightful whimsy. Sinbad fights colorful pirates! Even the parrots duel! Side-splitting fun!



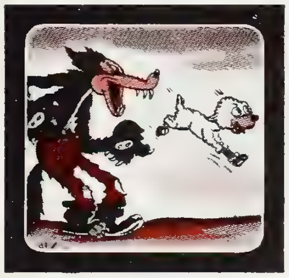
2. **"DICK WHITTINGTON'S CAT."** See the fraidy cat run from the tough rat! Voyage to rat-infested land! Cat makes good!



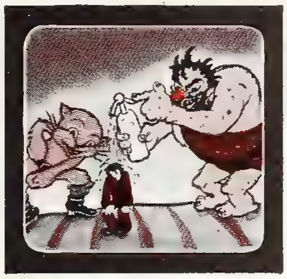
3. **"LITTLE BLACK SAMBO."** Dog pretends he is tiger! Real tiger appears! Merry, mad chase, but all ends well! Fun for all!



4. **"THE HEADLESS HORSEMAN."** Will have you screaming ... with laughter. Sleepy Hollow high jinks. Own it! Show it now!



5. **"THE BIG BAD WOLF."** Wolf steals lamb! Bo Peep and Boy Blue to rescue! Here is mirth and merriment for the family!



6. **"PUSS IN BOOTS."** Beautiful presentation of the fairy story! A masterpiece of animation! Supreme entertainment!

## FREE!

Thrilling Castle Films' color cartoons Catalogue! Describes each of the above-mentioned films—and six other color cartoons in detail. Also Castle Films' new 1943 FREE catalogue describing over 100 amazing values in home movies—WORLD NEWS, like "FIGHT FOR EGYPT"..."MIDWAY AND CORAL SEA BATTLES" ... ADVENTURE, like "AFRICAN PYGMY THRILLS"... SPORTS, like "SPORT SPELLBINDERS"... TRAVEL, like "BANFF-LAKE LOUISE"... a great film scoop, "HERE COMES THE CIRCUS!" Also fun cartoons in black and white. Every projector owner should have this free catalogue! Send for your copy now!

## SEND NOW!

Give the children...your friends...and yourself the lasting thrill of Hollywood-made fun cartoons in gorgeous colors. These films surpass anything ever before obtainable for home movie owners!

Complete and sound editions of all cartoons are based on original footage of theatrical release.

**ON SALE AT YOUR PHOTO DEALER NOW!**

**CASTLE FILMS INC.**

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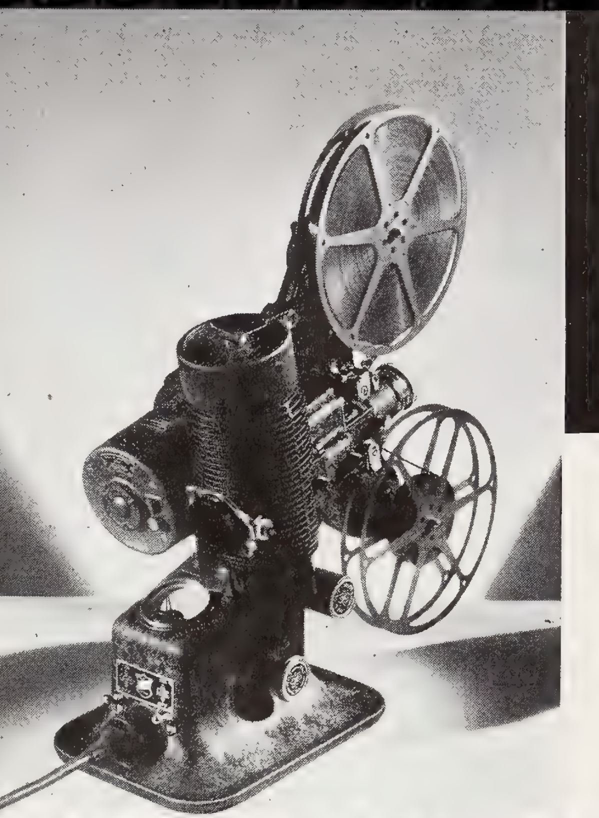

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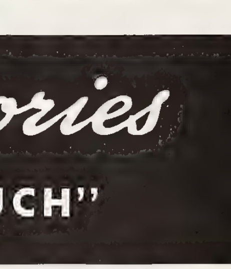

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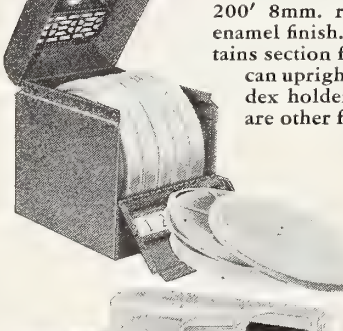

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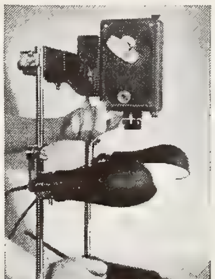

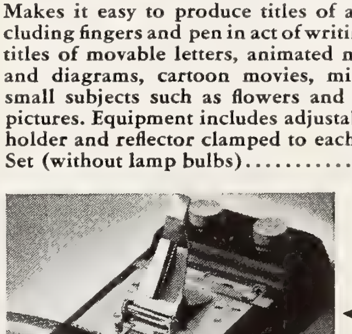

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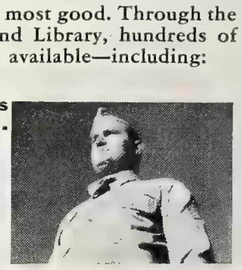

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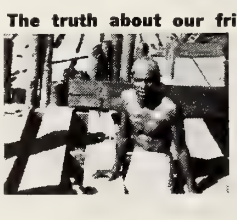

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# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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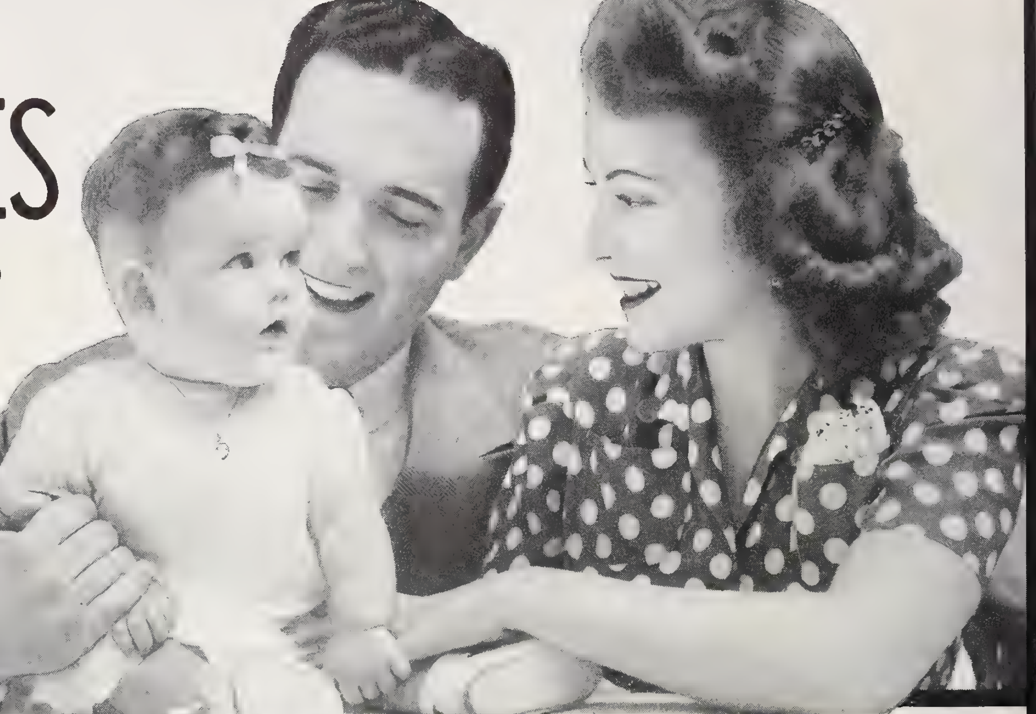

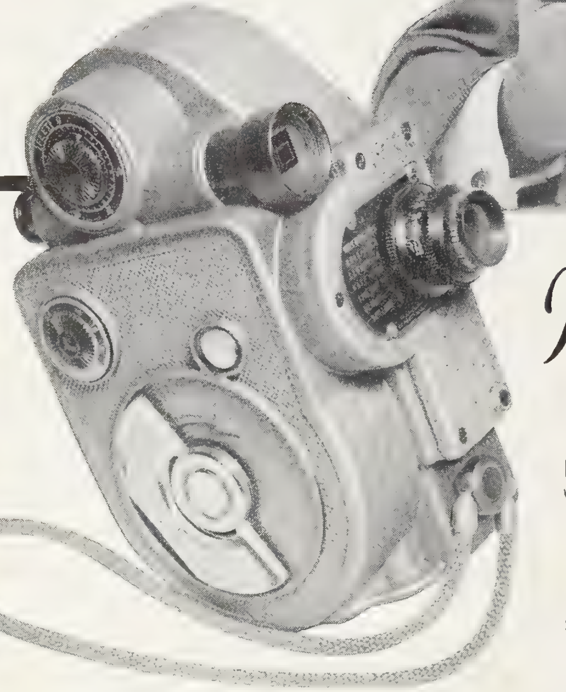

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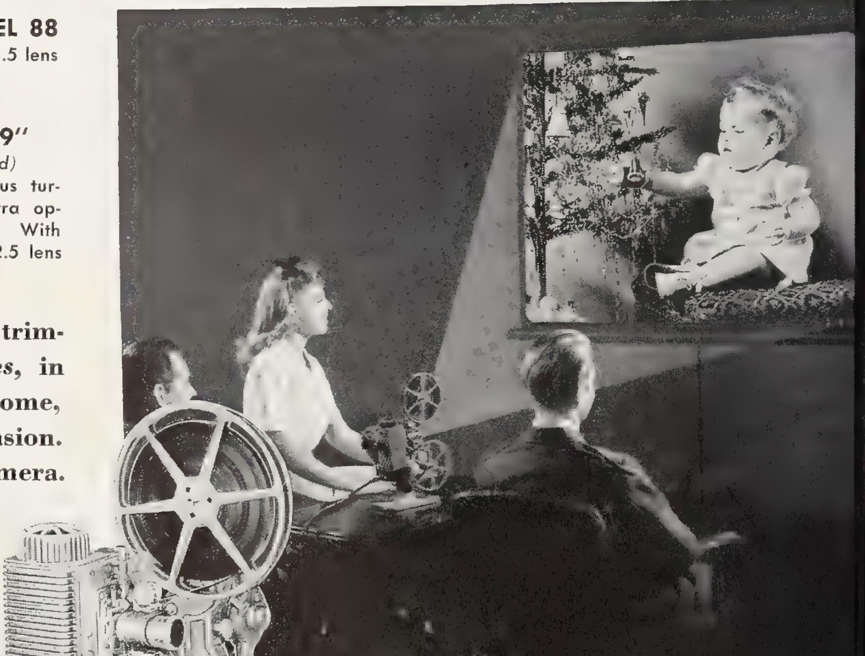

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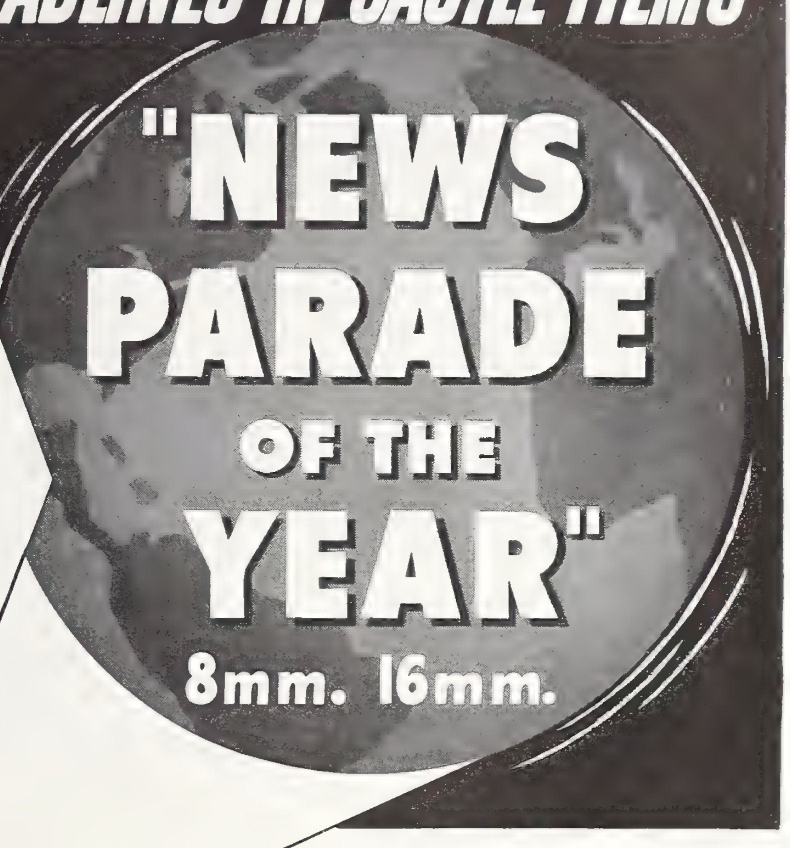

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|---|---|
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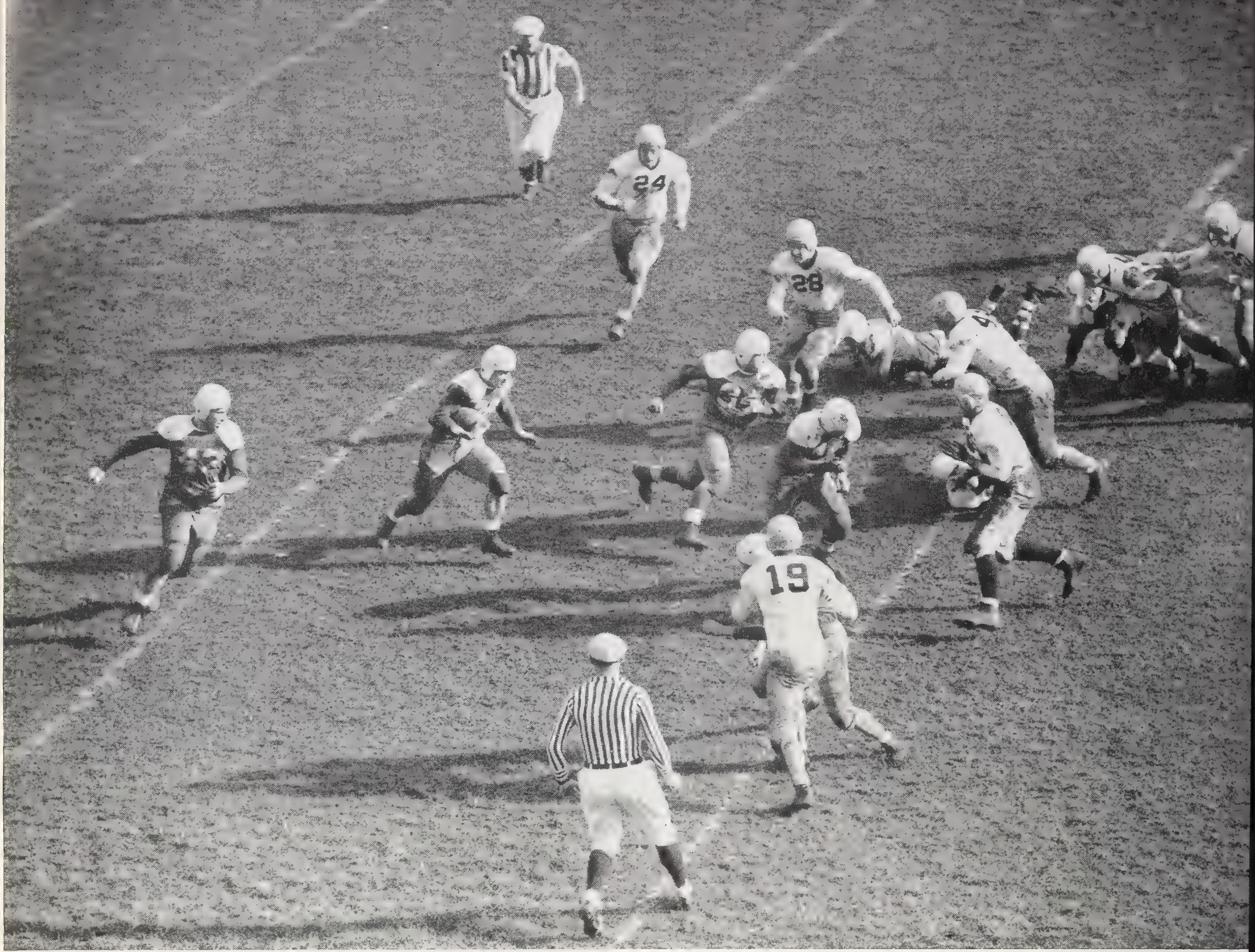

## Information – To Help You Score More Often

IF you have any technical photographic questions . . . or if you are puzzled about any of your screen results, perhaps we can help you.

Agfa Ansco maintains an information service for you to use at any time you wish, free of charge.

We hope, particularly in these times, that you will make use of this service so that every one of your scenes will be usable. That not only saves your money, but also conserves film.

### WHEN SHOOTING UNDER POOR LIGHT

Meanwhile, here is a tip for shooting indoors, or under any poor light conditions, or when you are using slow motion: Get the advantage of the extreme speed in Agfa Ansco Triple S Pan Reversible Film. Because of its great exposure latitude, it's also an ideal film for use under *changing* light conditions.

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# FILM CONSERVATION

FILM conservation has reached personal movies and still photography.

Hollywood producers have already instituted, at the request of the United States government, a film conservation, ranging from ten to twenty four percent of the previously used yearly quantity. This conservation is accomplished by the action of theatrical film producers themselves, under governmental observation.

In line with the reduced materials available for theatrical movies, there has logically followed a reduction in materials made available for personal still and motion pictures. To effect an equitable distribution of materials available for amateurs, the Eastman Kodak Company has rationed the distribution of them to their dealers. It is probable that other manufacturers may follow this lead.

Eastman acted because of the actual and reasonably anticipated requirements of the armed forces and of essential war industries for cinematographic and photographic materials. Non theatrical film conservation was not instituted by a specific yearly percentage (such as Hollywood follows) or by an inflexible method, but by a tentative system which Eastman believes to be the fairest that can be adopted, in view of urgent war needs.

The Eastman Kodak Company made an allocation, for the months of October and November, to cine and photographic dealers of the cine film, roll film, film packs and professional film which they can buy. Because of the tentative nature of the allocation, it was made not in percentages, but in dollar values, in each case. What the future will bring must depend upon war needs and available materials. Eastman promises to meet civilian requirements as fully as possible, after satisfying the paramount demands of the war program.

Eastman also announced to dealers the unavailability, until further notice, of some cameras, movie and still, and of some projectors, as well as the availability of others only on high priority ratings. This action is caused by the general shortage of metals and optics. Sensitized paper is not at present allocated, and it may not be, if purchasers refrain from hoarding.

Eastman has taken a wise action. It is far better that the imperative reduction in civilian film use shall come from the democratic and cooperative action of manufacturer, distributor and consumer, than that it should require a governmental mandate. This action calls for loyal support from consumers. Buyers of film should cooperate with cine and photographic dealers by refusing to ask for more than their fair share. If each film user will depend upon a carefully chosen dealer for his film supply and will refrain from buying a little here and a little there, conservation can be effected fairly.

We all believe in fair play. Let us work with our manufacturers and dealers in self imposed film conservation!

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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# HOW LONG IS A SCENE?

## It all depends upon the reasons why you shoot it

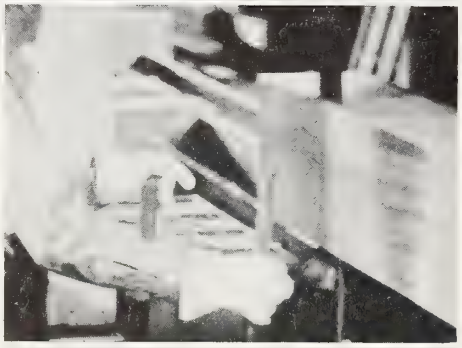
### KENNETH F. SPACE, ACL

16mm. scenes by Kenneth F. Space, ACL

1.

2.

3.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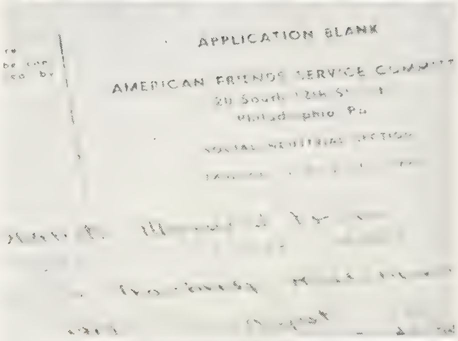
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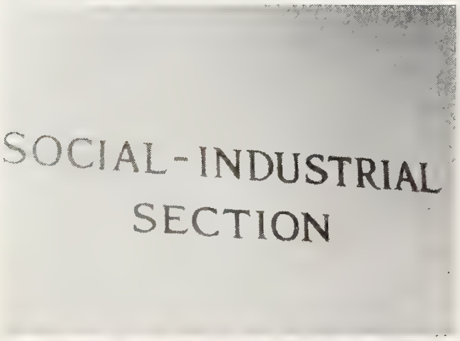
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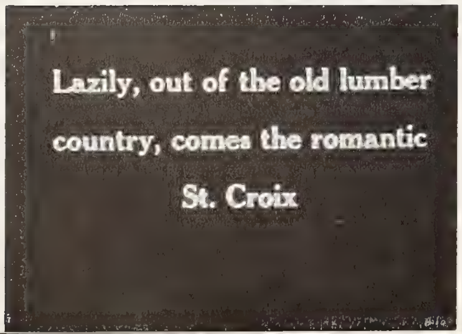

Lazily, out of the old lumber
country, comes the romantic
St. Croix

7.

16mm. title by Carroll Michener, ACL

WE HAVE tripods to hold cameras steady, we have meters to determine exposure and we have color film to capture the reality of nature, but there is one thing that we must do for ourselves, and that is to decide when to start the camera and when to stop it. The length of time that we let the motor run marks an extremely important thing; it determines the length of our scenes.

We are told that it is very simple to calculate the proper length of scene and that all we need to do is to count to ten, at the rate of one count each second. This calculation gives ten seconds of filming, and it results in four feet of exposed 16mm. film or two feet of 8mm. film, at normal camera speed. Usually this advice is given without qualification. We have also made this statement, but we have added the word "except"; and in this one word lies the real key to proper scene length.

Let us begin, then, by saying that the length of scene should be four feet (16mm.) if there is no reason for it to be otherwise. Such might be the length of a general view of the road, trees and barn shown in the first frame on this page. This length would give us the opportunity to observe both the overall effect and the details, and this footage length might also serve well for single flower closeups or simple portraits of persons or animals. The moment that action is introduced, the rule begins to change.

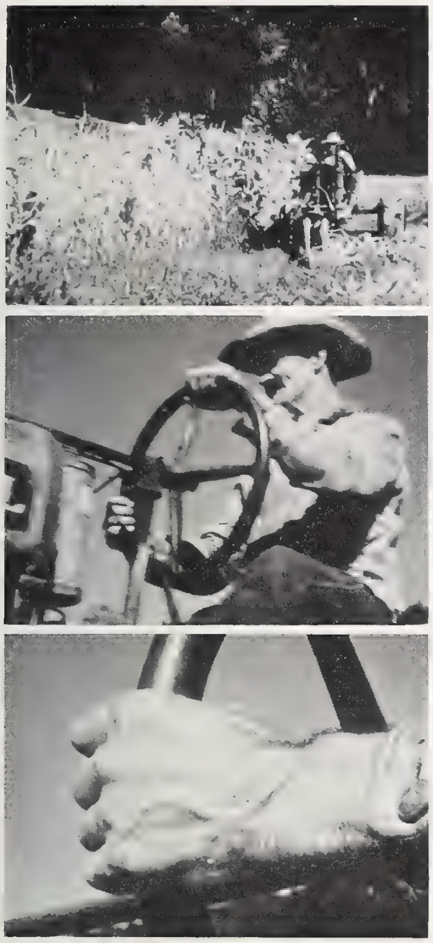
Take, for example, the shot of the girl driving a nail. We should like to get a good look at her and we are also interested in what she is doing. Since it does not take long to drive home a small nail, we should film this action in full, even if it takes more footage than we need. Certainly there would be a dramatic drop if the camera were to be stopped just as she was about to sink the nail. Most simple actions like this one should be filmed in full. Divers and baseball players in action or a person lighting a pipe are fair examples.

Of course, we cannot let this principle stretch too far. If men were shown felling a tree, we might have to run the camera for fifteen or twenty minutes (some spring!) to include all the action; so we must seek another solution which is a simple one. Instead of taking one very long shot, we make several of the usual length or even shorter. The illustrations with this discussion show how to film the action. One shot of the men at work is made; then we have a closeup of the saw cutting through the wood, followed by a shot of one of the men working. Then comes a final shot of the tree as it falls. The audience accepts the lapse of time between scenes; and so the series covers the whole of the action, which in real life would require twenty minutes or more.

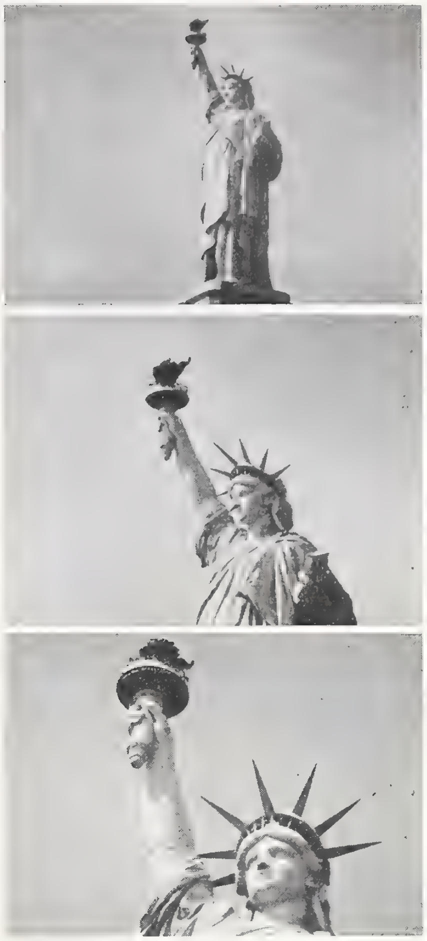
*But* there is one danger to guard against in shots of progressive action, and that is the temptation to place the camera in position and then to take shots from time to time without moving the camera during the filming. This practice leads to a most nonsensical effect of action progressing by huge jerks, and it should be avoided at all cost. It is very easy *to move the camera after each shot*, so that you will have a variety of angles and viewpoints. The viewer will [Continued on page 467]

1. A scene that might run four feet, 16mm. 2. A statue with inscription involves extra footage. 3. Allow footage to complete the action. 4. Here the action may be too swift. 5. Allow footage so audience can read text. 6. A longer scene identifies the location. 7. Follow the basic rule for all titles.

16mm scenes by
Kenneth F. Space, ACL



• Here the long shot is most important, while the medium shot merely emphasizes the farmer. The closeup of the hand has no importance except as an interesting detail.



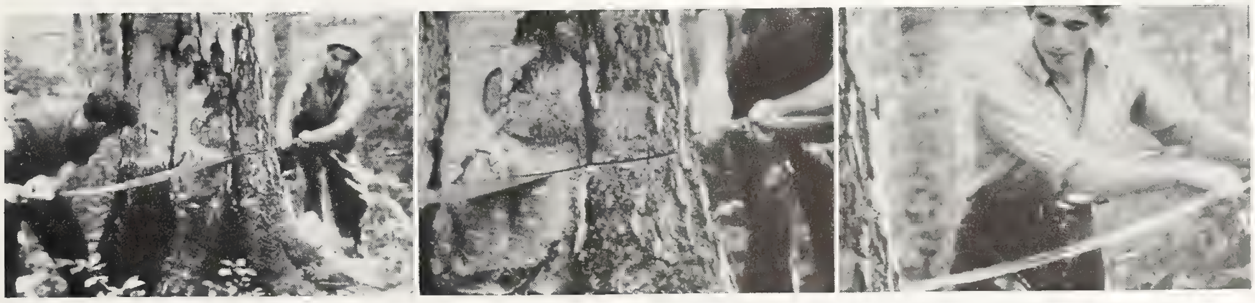
• In this series—a simple sequence—the long shot could run two feet, 16mm.; the medium shot, three feet; and the closeup, four feet.

1.

2.

3.

• In this sequence, three subjects are involved; so, the medium shot (1) must run longer than usual, while the closeup (2) would be even longer, to show the operation of the tallying machine. The closeup (3) is only a reaction shot, and it would be shortest.



• This sequence presents progressive action and solves the problem of lapse of time. At the end of this series of scenes we should have a shot of the tree falling. The audience would accept the lapse of time, even though the total screen time of the series would be a fraction of that required to fell the tree.

Picturesque
Death Valley
National Monument
All Rights Reserved
DEATH VALLEY NATIONAL MONUMENT
FURNACE

16mm. scenes by W. Jennings Lucas

# DEATH VALLEY COMES ALIVE

## Filmed in safety today it calls camera tourists

### W. JENNINGS LUCAS

DEATH Valley National Monument is a land of contrasts, the real and the unreal, of vast distances and narrow confines, of extremes in elevation, in temperature, of the old and the new. It is a wonderland for the tourist and a gigantic storehouse of knowledge for the scientist, scarcely explored by the latter.

Until within the past few years, Death Valley had enjoyed solitude for centuries. Except for an occasional prospector or an Indian, it was a place to shun.

Those who would like to consider themselves authorities have painted the Valley as a miniature Dante's Inferno; in fact, so successful have they been that names have been given to Death Valley places with that theme in mind. So we have Bad Water, Funeral Mountains, Hell's Gate, Dante's View, Devil's Golf Course.

Death Valley has been described as a place devoid of color, living things or water, yet the exact opposite of all these statements is true.

Today, the Valley may be visited in safety and luxury. Excellent highways traverse the area in all directions. Luxurious hotels are located there, or you may camp at the free government camp grounds; or, if you desire, you may stay at a ranch.

Yet, among professional cameramen, an assignment to Death Valley is something to be avoided. And justly so, because it is one of the most difficult spots in the country to film, in view of its topography, extreme coloring and deceiving light. The light will look bright, and you will underexpose; the light will look weak, and you will overexpose. You will use your meter and you will get fantastic readings.

On the other hand, the Valley challenges the amateur filmer; it beckons you with its many moods and its vivid contrasting colors. Its scenic and historical attractions evoke the best of a movie maker's skill.

If you film the Valley, don't rush your work; it just can't be done. The working day is short and the distances are great, and you must spend some time studying your locations and discovering the best hour of the day for the light.

With color film, don't use a diaphragm opening smaller than *f*/11, even though your meter may give you a reading of *f*/16 or less, otherwise you will underexpose even on the brightest objects, for *f*/11 is the limit of the latitude of your film. Simply by using the instructions packed with each roll of color film, I have had excellent exposure results.

Although some color authorities have warned us about using side lighting in color work, I have found that some side lighting is necessary for contrast in filming in the Valley, for color alone will not give the beautiful effects of erosion.

On all distant shots, by all means use a haze filter; it will give you much better pictures. If you have a telephoto lens, you can really put it to work here, while a closeup or auxiliary lens is equally useful, for you will want ultra close shots of the flowers and plants.

It was two winters ago that I decided to accept the Valley's challenge; so, after studying all available maps and literature about the place, [Continued on page 470]

• Frames from cine study of Death Valley made by author.

# THANKS FOR THANKSGIVING

Hobart Photo Feature

THANKSGIVING
1942

Background for small titlers, lettered by Stahl Editing and Titling Service

## A simple scenario for the day of the family feast

WILLIAM ROBERT HUNTER, ACL

THIS scenario approaches Thanksgiving from an angle that is different from the customary home holiday picture, although it calls for the turkey to make its appearance in the proper place.

Either a son or a daughter can take the leading rôle, but other members of the family and playmates appear in the cast, together with a teacher or a young woman playing the part of one.

Either day school or Sunday school will serve equally well for the opening scenes (half a dozen pupils will be sufficient), or this opening could be staged as a children's game, using a toy blackboard. The dissolve fits into the picture particularly well, but the fade out and fade in can be substituted if you prefer. The use of fades would have the advantage of permitting all the blackboard title scenes to be taken at one shooting. Remember throughout that the story is from a child's viewpoint, and it should be filmed accordingly.

Main title, JACK TOMPKINS GIVES THANKS.

1. Day school or Sunday school classroom (or living room where children are playing school), showing a teacher and half a dozen pupils, including the boy or girl who is to be the star performer.

2. The teacher rises and starts to speak.

Title. *"Thanksgiving will soon be here. Can any pupil name six reasons for giving thanks?"*

3. Shoot this scene from behind the teacher, the camera facing the pupils. The pupil who is to take the lead raises his hand enthusiastically. The teacher nods her head.

Title. *"Jack Tompkins will write his reasons on the blackboard for us all to see."*

4. Shoot facing the front of the room, including the teacher in the scene. Jack steps to the blackboard, picks up chalk and starts to write.

5. A close shot of Jack at the blackboard as he writes, *I am thankful because I have a good home.* Dissolve to:

6. The Tompkins house from the exterior.

7. A series of home interior shots, showing Jack in a comfortable chair reading, then playing some game that he enjoys. Fade out.

8. Same as 5. Jack writes on the blackboard, *I am thankful for a nice mother and dad.* Dissolve to:

9. A series of scenes in the Tompkins home. Dad comes in the front door with a package and hands it to Jack with a big smile. Quickly opening it, Jack reveals a new football, a pair of skates or other sporting equipment.

10. A scene of Mother, performing some service for Jack, such as ironing a shirt or mending a sweater. While she is at work, Jack enters and looks on admiringly. Fade out.

11. Same as 5. Jack writes on the blackboard, *I am thankful for a swell sister* (or brother) *and a dog.* Dissolve to:

12. A series of shots of his sister (or brother) and Jack with the dog hiking through the park. They talk, laugh and throw a stick for the dog to retrieve. Fade out.

13. Same as 5. Jack writes on the blackboard, *I am thankful that I have nice playmates.* Dissolve to:

14. A brief series of scenes of a group of youngsters playing ball, "drop the handkerchief" or "hide and seek."

15. A girl passes apples to the group of children, including Jack. All start to eat. Fade out.

16. Same as 5. Jack writes on the blackboard, *I am thankful for Thanksgiving.* Dissolve to:

17. The dining room of the Tompkins home. Mother carries a turkey into the room. She places it on the dining room table.

18. A closeup of the turkey.

19. A medium distance shot of the family, seated around the Thanksgiving table.

20. A closeup of the turkey being carved. Fade out.

21. Same as 5. Jack writes on the blackboard, *I am thankful that turkeys have drumsticks.* Dissolve to:

22. A closeup of Jack at the table, starting to eat a turkey leg.

23. Same as 22, but taken at low speed, to show Jack increasing his pace while he eats the turkey leg.

24. Jack eats the last piece of meat on the leg. He holds up the empty drumstick and eyes it mournfully. Fade out.

# WAR TIME FILM FUN

### DR. J. ALLYN THATCHER, ACL

IT HAS been my custom for some time to make only two full length pictures a year. Invariably, these have been travelogs—more or less detailed records of the far places we have seen and the fine friends we have made on semi annual vacations. I need scarcely remind you that these odysseys are now out for the duration!

To many movie makers, these and other war time filming restrictions have seemed to be a shackle, a dark, discouraging shade drawn across their camera's eye and their own imagination. But, to some others, these problems have served as a challenge to campaign in new fields of camera conquest. Jesse W. Richardson, another avid amateur, and I found ourselves in this latter group. We bow to few civilians in the matter of strategically restricted subject matter (living, as we do, in the San Francisco Bay area), but we resolved, nevertheless, to attempt a full length picture with what was immediately at hand. Home movies, we believed, could still be a "stay at home" hobby.

*What Price Victory!*, running approximately twenty five minutes of screen time, is the result of such thoughts. It is a comedy of civilian defense (another activity in which Jesse and I found ourselves jointly involved) and was filmed in both 8mm. and 16mm. versions. There is not a scene in it which is located more than 200 feet from my home, yet I can truthfully say that I had more actual fun in filming this picture than with any other that I have made.

The story concerns, roughly, the disruption in the family life of two patriotic souls, who have become involved in the activities of civilian defense. The husband, an air raid warden, spends his day off at home alone, while his wife, a Red Cross transport driver, rushes off to a busy day of canteen work. These facts result in many trying and humorous (we hope) situations for him.

The picture opens in the bedroom of a suburban home. Husband (Joe) and wife (Myrtle) are asleep when the alarm clock goes off. However, it is a holiday for the husband and, when the alarm rings, he rolls over to sleep again. Animation and double exposure are used in this sequence, for we see the alarm clock, given a face with an eager expression, hammering the head of the sleeping man.

The alarm clock was a cutout, animated and double exposed on the

My day off
Dear Joe
Don't forget
to dust
Myrtle

scene of the sleeping husband. When he awakens and recalls that he has a holiday, *My day off* is double exposed against a closeup of his face.

However, it is not Myrtle's day off, for she is a Red Cross transport driver, and she gets up briskly, dresses in her uniform and leaves Joe to rest for the day. But, the telephone rings and wakens him again; so, he decides to get up and get his own breakfast.

Joe wanders into the kitchen—a well lighted, neat and cheerful place that he is shortly to leave in a shambles of amateur cookery. He consults the cookbook to find something special and finally decides on pancakes. He starts operations, consulting the cookbook from time to time. The book is near an open window and the leaves blow over in the midst of Joe's work; he consequently starts on the recipe of one dish and finishes with another. Joe has various mishaps, but finally pours his mixture on the griddle. It promptly swells to enormous proportions, subsides and swells up again, finally to burst.

With breakfast something less than satisfactory, Joe next turns his attention to house cleaning. He lifts a corner of a rug under which to sweep the dust and finds there a note from his wife, "Dear Joe, don't forget to dust.—Myrtle."

After a perfunctory attempt at dusting, Joe gets out his air raid warden equipment, tries on his helmet and admires himself. Then, overcome by this exertion, he sits down and falls asleep, to dream of an air raid. Enemy planes fly overhead, bombs and incendiaries drop, and one incendiary lights on a roof top. Joe races to put out the incendiary and finally succeeds.

Joe is awakened by the siren of an actual alert. He grabs his equipment and rushes out of the house, only to slip on a banana peel. Myrtle, returning from the day's duty with the Red Cross, finds him unconscious in front of the house. She bandages the crippled Joe and then puts on his air raid warden kit to "pinch hit" for him. In closeup, she bends over to kiss him and, as she does so, *The End*, painted on the helmet, comes into view.

The final shooting script called for seven major sets—namely, bedroom, kitchen, three living rooms and two exteriors. This script was broken down into 146 various shots, excluding titles.

The two main characters were most ably handled by Mrs. Richardson and a mutual friend, Don Campbell, another movie enthusiast. Both were excellent in their respective parts, and only a small amount of rehearsal was necessary.

[Continued on page 468]

16mm scenes by Dr. J. Allyn Thatcher, ACL

• Enemy planes in formation were filmed by the use of photographic enlargements of picture of planes drawn across the camera field.

• Wooden models of incendiary bombs were represented as falling against sky by means of animation against sky toned background.

• The pancake that rises and falls was made of the air bladder of a beach ball covered with heavy batter. The bladder was inflated by a tube.

• The incendiary in action was depicted by the use of a dummy made of wood. The wooden form was hollowed out and filled with flare powder.

• Soapsuds make realistic egg concoction to overflow the mixing bowl.

• A novel final scene is *The End* title painted on the air raid warden's helmet.

• Scenes from *What Price Victory?*, comedy of manners of civilians in war time conditions.

## Civilian defense gives chance for movie humor

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

### Defense for Parkchester

Members of the Parkchester Cine Club, in New York City, continue to lead the van of American movie clubs in their contributions to the war effort. With benefit screenings for the Red Cross and the U. S. O. already on the record, the Parkchester group is now actively engaged in the production of *Parkchester and Defense*, planned to run 1200 feet of 16mm. Kodachrome. It will record in detail the operation of the thoroughgoing air raid precautions set up for this great residential community by the Metropolitan Life Insurance Company, its financial sponsor.

During the course of filming, every piece of air raid apparatus will be manned and called into action. A simulated incendiary bomb attack is planned, in which air wardens and auxiliary firemen will be alerted, to control actual fire bombs set off on the concrete floors of an empty apartment. Fire, smoke and gas will be simulated by Parkchester's chemical division, while rubble strewn in the streets will test the community's road repair and demolition squads.

Captain James P. McGannon, of the Parkchester Protective Association, heads the production as technical supervisor, with Martin Wells, ACL, serving as director. Others on the production staff are Herman Getter, ACL, and George Kirstein, cameramen; William Welsh, scenarist; Jesse Geisler, script clerk; William Russ, lighting; George Engledrum, fire equipment adviser.

• New members of the Metropolitan Motion Picture Club are filmed as they sign up, while (below) the club membership watches ceremony and camera crew.

Erich Kastan

### Australians accept membership

Movie Makers is proud to announce the acceptance by the Australian Amateur Cine Society, ACL, in Sydney, of Extraordinary Membership in the Amateur Cinema League, in accord with a letter from Albert G. Kench, the society's president. He has written in part " . . . We shall be honoured to receive the status of Extraordinary Member in the Amateur Cinema League. We are all the more anxious to accept this status on account of the fact that our two countries have come very much closer together during the past months. . . ." Extraordinary Membership in the ACL is voted at the discretion of the League's board of directors and is offered only to amateur societies believed to be representative of the entire amateur film movement in their countries.

### Ten strike for New York

Climaxing a summer membership drive which employed attractive posters in photographic stores and personal letters regarding the club's activities, the Metropolitan Motion Picture Club formally inducted ten new members at its second meeting of the new season, held in the city's Hotel Victoria. A novel finish to the drive was provided at the meeting by recording in 16mm. Kodachrome the introduction of the ten members. Leo J. Heffernan, FACL, was in charge of this highly successful activity and was aided in the final filming by Frank E. Gunnell, FACL, Joseph F. Hollywood, ACL, Sidney Moritz, ACL, and George A. Ward, ACL. The membership induction film was screened as part of a later club program, which included *Miscellaneous Meanderings*, by Murray Tucker, ACL; *Red Cloud Rides Again*, by Dr. F. R. Loscher, of the Los Angeles 8mm. Club; *Florida* by George A. Mesaros, ACL; *Fire From The Skies*, a civilian defense film on incendiary bombs, by the Long Beach (Calif.) Cinema Club.

### Fair films

*Florida*, one reel of 16mm. Kodachrome, by George A. Mesaros, ACL, of Long Beach, N. Y., has been announced as the grand prize winner in the Second Annual Amateur Movie Contest sponsored by the 100th Annual Mineola Fair, on Long Island. First and second place [Continued on page 471]

# ARE SCHOOL MOVIE CLUBS WORTH WHILE?

## Frank discussion of achievements of one high school movie club

### DONALD A. ELDRIDGE

Connecticut State Department of Education

• Scenes of home economics and industrial training courses filmed by New Haven High School club.

IN most schools during the past ten or fifteen years the club idea has developed with great speed, until now one finds a club organized in some instances on the slightest provocation, with groups dedicated to everything from the study of birds to playing chess. It seems safe to say that the majority of these clubs provide for experiences which are interesting and, in most cases, worth while. However, the thorough educator is always anxious to evaluate the results of the activities which he stimulates, and, in many cases, club activities are of such a nature that their benefits cannot be measured by any objective methods, and judgment of their worth must be based upon apparent results or obvious demonstrations.

Consequently, when young graduates from a high school club give unquestionable evidence of the practical value of some training which they received during their participation in the club's program, it is gratifying to those under whose supervision that program was carried on. At this particular period of stress upon "vocational application" of education, where schools are vulnerable to attack on the front of "impracticality," it is singularly gratifying when such evidence is of a vocational nature. Such support has recently come to the Motion Picture Club of the New Haven High School, in Connecticut.

When this club was established in 1933, it was upon a belief in its potentialities as a medium for developing taste and discrimination in the selection of photoplay entertainment, and for increasing appreciation of the artistic, entertainment and social values of good cinema.

Our movie club members produced their first film as a means of studying the techniques and art of the photoplay. As would be expected, the interest evoked by this production activity was too great to permit it to lag after it had once been started, and soon the Motion Picture Club had to be reorganized in order to accommodate the hundred or more students who wanted to join each year. A production unit, usually referred to as the "movie makers," was established as a subsidiary of the Photoplay Club, its membership limited to about twenty members of the "mother" club who evidenced genuine interest in and aptitude for the various phases of motion picture production. This unit has maintained a somewhat irregular production schedule of newsreels, story pictures (all humorous pantomimes to date, because of the limitations of silent films for serious story telling, particularly for novices) and school "documentaries," the most successful of which has been a film record of the preparation and publication of the school weekly newspaper. Most of these have had musical background and commentary, arranged by the students and delivered by means of a microphone and amplifier.

The group filmed a script for a two reel picture which they made for the New Haven Teachers' League, called *Education in Our Town*. This pictured the New Haven Public School System in terms understandable to the general public, pointing out some high lights of the methods used, the purposes behind them and the results. It was a difficult assignment, attempting to cover a complicated field, from nursery school to adult education classes, including trade school programs and vocational direction.

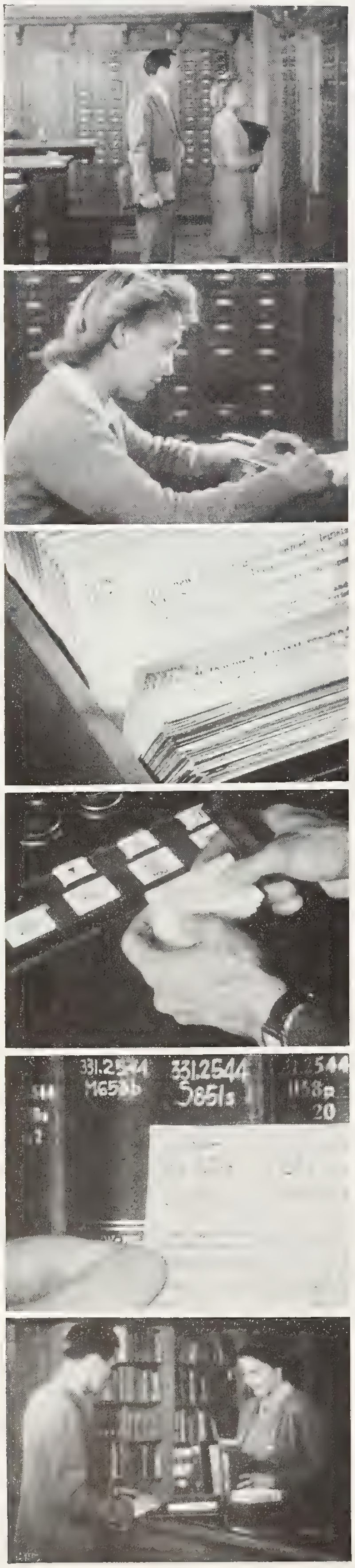
The students working on it developed skill in composition; they acquired understanding of the need for selection, emphasis, balance, conciseness, something of symbolism, style and originality, as well as of the need for absolute dependability, painstaking care with details and complete accuracy.

"Do high school pupils really acquire such traits, or develop them, through such

[Continued on page 469]

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes



16mm. scenes by Gordon Bucknell and John Norwood

• Frames from *Yours for the Taking,* new 16mm. sound film on the use of a university library.

### New Library Film

A clear and full explanation of how to use a library is given in *Yours For The Taking,* a new 16mm. sound film recently completed for the University of Southern California. The script, direction and narration are by Frances Christeson, ACL, and the cinematography is by Gordon Bicknell and John Narwood. Completely in color, this film was made with the hope that it might be of use to other libraries, in directing freshmen and upper classmen in the proper use of the catalogs and reference facilities at their disposal. The many details of library routine—handling files, shelving, stacking and cataloguing books and the intricate system of distributing volumes for circulation—are all shown in a manner that makes the entire process understandable to the student. Running twenty five minutes, this film will be of particular interest to new users of the library at the University of Southern California.

### Higley appointed

Philo Higley has been appointed chief of the Film and Radio Section of the Consumer Division of the Office of Price Administration. Mr. Higley will also act as liaison between the Consumer Division and other government departments which have programs planned for the consumer.

### Denver Club Makes Film on Modern Mechanics

A. R. Bowen, ACL, and other members of the Bell Camera Club of Denver, Colo., have just completed *Modern Mechanics,* a film that shows the relation of working parts on engines, switches and motors. Hands are shown at work on various machines, from the small wrist watch to the steam shovel and airplane. This 200 foot, 8mm. film was made from a thoroughly studied script, which reduced considerably the number of splices necessary.

### Hi Slouch

The Hat Style Council, Inc., has released a one reel Kodachrome movie to be shown in high schools and colleges, in the hope that it will inspire young men to use better judgment in the purchase of head gear. Stressing the importance of correct appearance, this film, titled *Hi Slouch,* shows how manners and good grooming can help the youth's personality and bolster his morale.

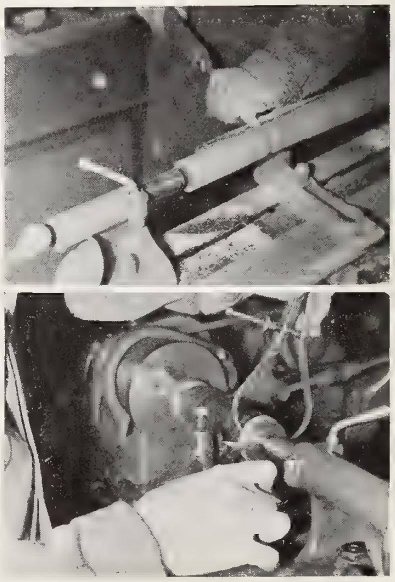
### Films for the Sick

In St. Louis, there has been formed a new organization, called the Volunteer Film Association, composed of a group of men and women "who serve the sick through the romance and reality of the movies." This association secures, routes and exhibits selected films for the benefit of indigent shut ins. The work is financed by membership dues and voluntary donations of cash or films. The headquarters address is 5965 Cabanne Place, St. Louis, Mo.

### Glen Ridge is Ready

Of the approximately 8000 residents of Glen Ridge, N. J., a good ten percent are engaged in some form of civilian defense work. It is a safe bet that Sydney A. Lazarus, ACL, shows all 800 of these workers in his 1200 foot, 16mm. Kodachrome record, *Glen Ridge Defends Itself.* Based on a treatment outline which first appeared in MOVIE MAKERS, the film is a thorough study of civilian defense. Here are the community's air wardens, auxiliary police, auxiliary firemen, emergency medical corps, the American Red Cross, the police and fire departments—

[Continued on page 469]



A. R. Bowen, ACL

• Scenes in *Modern Mechanics,* picture showing working parts of various machines.

• *News Parade of 1942* carries stirring tale of a whole world in gigantic combat.

# Castle records the war

WITH America at war, Castle's annual symposium, *News Parade of 1942,* has assumed new significance. At small expense, it is now possible for the home projectionist to own a stirring pictorial record of the great world struggle, a film that will in time become a valuable historic document.

Action sequences from all fighting fronts poured into the Castle editing rooms during the year, and it was a terrific job to select, cut and assemble the material without going beyond the allotted length. More than 200,000 feet of 35mm. film had been sent from England, Ireland and Australia; from Alaska, Africa, Madagascar, Port Moresby and the Dutch East Indies; from Midway, Wake, Marshall and Gilbert Islands.

The first cutting brought the reel down to 13,000 feet. The second editing resulted in a 4900 foot reel. Then followed the difficult task of selecting the scenes and subjects that would be retained in the completed product. When this tedious weeding out was finished and the necessary footage was reached, the work of arranging the subjects in sequence, writing the narration for the sound version and the titles for the silent version, the selection of the musical background and the assignment of the commentator had to be accomplished. Then the film was ready for 8mm. and 16mm. reduction printing for the home and school fields.

## INDOORS

# THE FILM F

YOU'VE been counting the days 'til he comes home . . . planning the meals you know he likes, the friends you'll have in to greet him, the places you'll go.

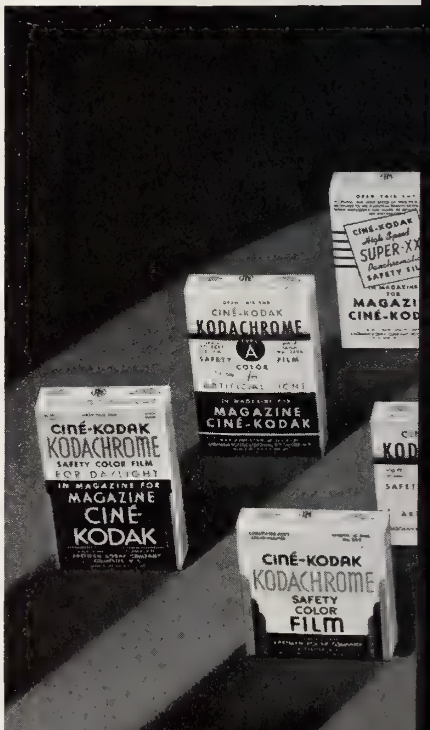
Every minute will be precious. Yet how they'll fly from the moment he swings up the walk—tanned, fit, filling the uniform of which you're all so proud.

That's when you'll hug yourself for having a movie camera loaded with the film you know won't let you down. Ciné-Kodak Film—the film that has provided the best reels in every home movie library since the beginning of personal movie making. In color . . . in black and white . . . indoors . . . outdoors—Ciné-Kodak Film is the film for a furlough because it always makes the movie, and makes it superbly well.

**KODACHROME (Daylight) 8-mm. and 16-mm.** The full-color outdoor film that's as easy to use as black-and-white. May be used indoors with regular Photofloods, too, when exposed through a Photoflood Filter—or without a filter when Daylight Photofloods provide the illumination.

**KODACHROME (Type A) 8-mm. and 16-mm.** The full-color film that's color-balanced especially for indoor filming under regular Photofloods without worry about filters. Can be used as an outdoor color film, with regular outdoor Kodachrome exposure, and with typically fine Kodachrome results, when exposed through a Kodachrome Filter for Daylight.

**CINÉ-KODAK SUPER-X "PAN" 8-mm. and 16-mm.** A fast and fully panchromatic black-and-white film with marvelous brilliance, clarity, and fine grain for general outdoor filming. Fast enough, too, for making indoor movies by artificial light.


CINÉ-KODAK
SUPER-XX
MAGAZI
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CINÉ-KODAK
KODACHROME
A
MAGAZINE
CINÉ-KODAK
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KODACHROME
SAFETY COLOR FILM
FOR DAYLIGHT
MAGAZINE
CINÉ
KODAK
CINÉ-KODAK
KODACHROME
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COLOR
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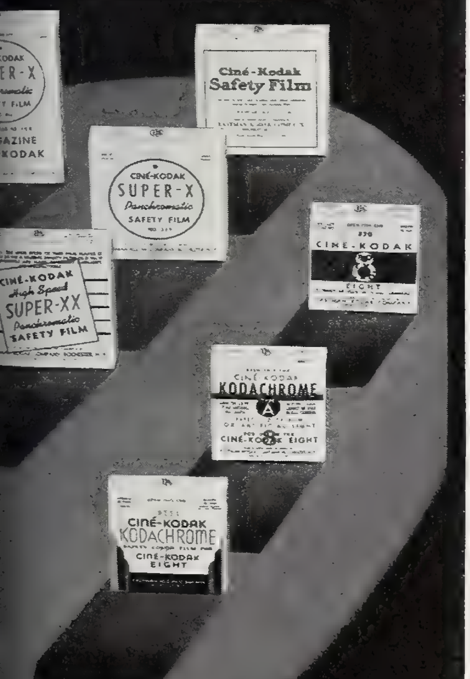
**EASTMAN KODAK CO**

## OUTDOORS

## A FURLOUGH



SUPER-X
MAGAZINE
KODAK
Ciné-Kodak Safety Film
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM
CINÉ-KODAK EIGHT
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
CINÉ-KODAK KODACHROME A CINÉ-KODAK EIGHT
CINÉ-KODAK KODACHROME CINÉ-KODAK EIGHT

**CINÉ-KODAK EIGHT "PAN."** The low-cost "Eight" Panchromatic Film that made 8-mm. movies first possible, then popular. Fast enough for indoor shots under generous Photoflood illumination.

**CINÉ-KODAK SUPER-XX "PAN," 16-mm. only.** The super-fast panchromatic film that gets the movies other films can't reach indoors, outdoors at night, and in weak daylight. So fast, in fact, that it shouldn't be used outdoors in sunlight, even at f/16, unless slowed down by a Neutral Density Filter.

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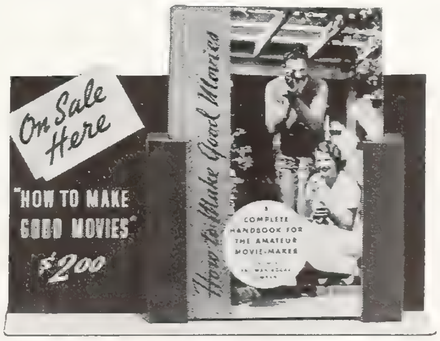
### HOW TO MAKE GOOD MOVIES
### —movie book of the month since June, 1938

IT'S essentially the same fine book it was when movie makers bought 25,000 copies of it in the first three months after it made its bow. Now in its sixth revised printing, corrected to meet today's movie-making conditions, HOW TO MAKE GOOD MOVIES is still the finest book in the field. More than 130,000 copies sold to date. If you haven't a copy in your kit, buy one where you see this stand displayed. And—looking ahead a month to Christmas—put aside a copy or two for those of your friends new to movie making who will find in this book the easy answers to all their cinematic problems.



On Sale Here
"HOW TO MAKE GOOD MOVIES"
$2.00
How to Make Good Movies
A COMPLETE HANDBOOK FOR THE AMATEUR MOVIE-MAKER

**ANY, ROCHESTER, N. Y.**

EASTMAN KODAK CO

## INDOORS

## OUTDOORS

# THE FILM FO A FURLOUGH

YOU'VE been counting the days 'til he comes home . . . planning the meals you know he likes, the friends you'll have in to greet him, the places you'll go.

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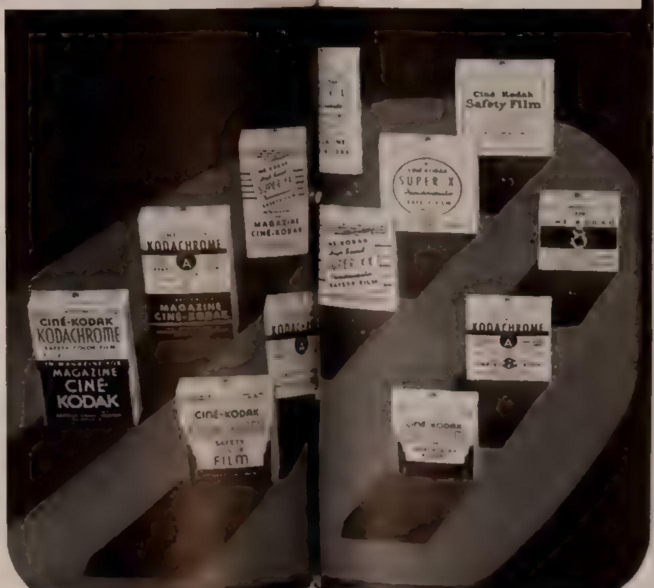

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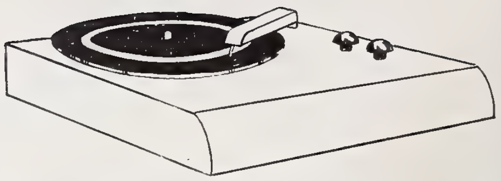
On Sale Here
HOW TO MAKE GOOD MOVIES

**EASTMAN KODAK COM ANY, ROCHESTER, N. Y.**

# The Clinic



Paint the controls and the spindle of your turntable with luminous material

KENNETH F. SPACE, ACL

**Animation exposure** Those movie makers who have tried animation are often puzzled as to why they are likely to get overexposure in shooting single frames. The reason is that, when a camera is used to take single frame exposures, its shutter operates at one half normal speed.

In other words, each frame gets twice the normal exposure, with consequent overexposure unless the filmer makes proper compensation. He must keep in mind that the lens must be used at a diaphragm opening which is one stop smaller than that indicated by an exposure meter or a chart.

This rule does not apply to single frame work done simply by tapping the button of the camera or flicking the lever, to release but one or two frames at a time. The rule applies only to those cameras that have special equipment for single frame exposures.

**Bicycle camera support** When Earl Schultz read that taking movies while riding a bicycle was considered somewhat dangerous, he set about to discover some simple means of surmounting the difficulty and brought forth the solution shown below. His procedure is to fasten the camera to the bicycle.

As Mr. Schultz explains it, "If the bicycle is equipped with a basket, the camera may be fastened to the bottom of the basket through the use of an oblong piece of stiff metal and a tripod screw. The lens of the camera can project through the front of the basket mesh for a clear view ahead. The camera might also be held by a double flashlight bracket placed upon the handlebars. Of the two methods, mounting the camera in the basket is probably the safest and most practical. For the best results, the smoothest roads available should be chosen, the bicycle tires should be a bit soft, to cushion bumps, and a fairly high speed should be maintained to facilitate riding as straight as possible. A camera speed of twenty four or thirty two frames a second will further improve the result, by smoothing out the action."

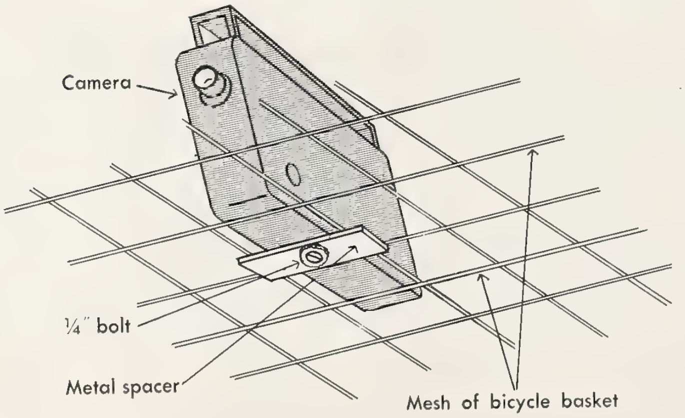
If you have any trouble finding a tripod screw, you can use a quarter inch, twenty thread bolt, by cutting it down to the proper length with a common hand metal saw.

### DIFFUSE

**In spite of the recent accent on the use of spotlights and concentrated flood bulbs, we might remember that the most natural and relaxed portraits of persons are filmed in diffused light. There are many methods of diffusing illumination, but the most popular ones are by the use of small deflectors that attach to the flood bulb or by employing diffusing screens, made of spun glass or a layer or two of white cheesecloth, held before the reflector.**

**In the dark** George Kirstein noted that, because of blackout orders and air raid alarms, luminous paint was being made available for marking objects that should be seen during blackouts. "When showing my films at home, I use a single wireless turntable for musical backgrounds. There is no pilot light on my projector or turntable, so that I sometimes find myself missing a record change because of the darkness. I recently bought a bottle of luminous paint for twenty five cents and I painted the spindle in the center of the turntable, the 'on' and 'off' switches, the volume control and finally the needle, leaving the very end clean. I also put spots of paint on the records themselves, to indicate cues, where only a certain part of the record is to be played. This procedure was accomplished by playing the record through until the desired section was reached; then, just after the needle passed that point, the brush, charged with the luminous paint, was held lightly to the record, and then I had a starting line that glowed in the dark. Ordinary room lights, usually on during the preparations for each film shown, seem to be enough to activate the paint and, when the show starts, all the illuminated parts glow in the dark, and the effect usually lasts long enough for one reel, after which the lights are put on again and the procedure is repeated. There are two kinds of luminous paint—one which glows with a purple light and one which glows with green. The green is brighter, but I am told that the purple lasts a trifle longer for a given exposure to light. Luminous paint can be obtained in any of the larger art stores."

Your bicycle will serve as a camera truck



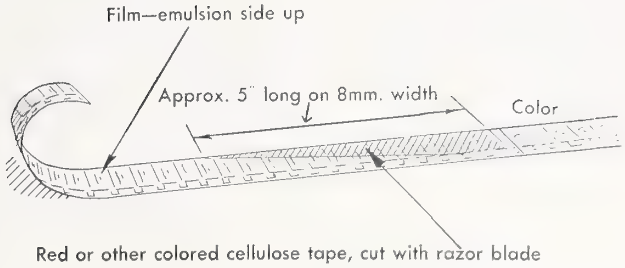
### OILING

**Unless you know how to oil your camera, it is better to take it to your dealer and ask him to show you how to do it. You may do more damage by improper oiling than by not oiling at all. This point is covered in the instruction booklet that came with your camera.**

**Projector threading light** The older and less expensive types of projectors have no provision for a pilot lamp, to illuminate the mechanism when one is threading the projector. Lack of a pilot lamp makes it necessary for the operator to call for the room lights to be turned on every time a reel is to be changed.

"This situation can be remedied at a cost of about fifty cents spent in the five and ten cent store," writes Gordon S. Mason. "Purchase a floorboard outlet and a night light into which a switch is built. Place the outlet as shown in

# Technical comment and timely topics for the amateur


Film—emulsion side up
Approx. 5" long on 8mm. width
Color
Red or other colored cellulose tape, cut with razor blade

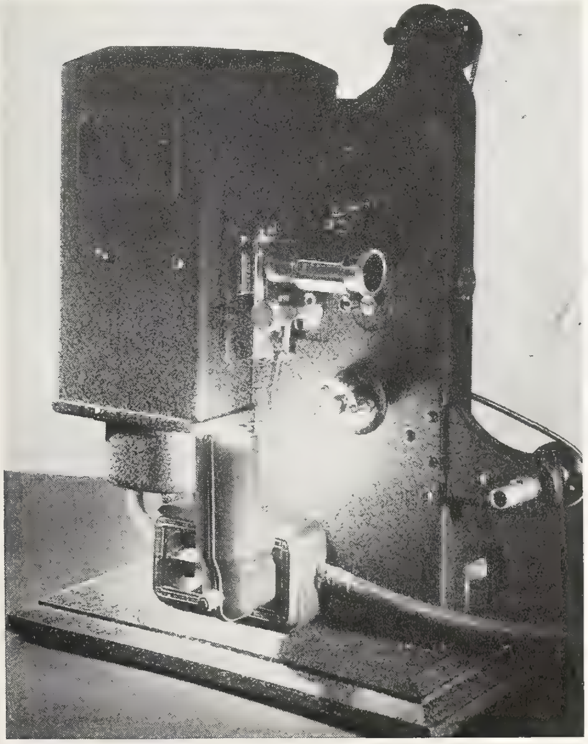
New method of transition from black and white scenes to color

the photograph and drill a small hole through the projector upright, to allow a one eighth inch machine bolt, one and a quarter inches long, to pass through the outlet and the projector upright. A nut on the other side of the upright holds the outlet firmly in place.

"Before screwing on the outlet, about three inches of the projector cord should be uncovered at the point where it enters the base of the machine and, in the center of this strip, about an inch of each strand should be stripped down to the bare wire. At these points, the connectors of the outlet should be fastened. After the connections are made, they and the projector cord are securely taped, to insulate the wires.

"When the outlet is in place, the lamp can be plugged in, and you will have a very convenient light that will work irrespective of the projector motor or light switch.

"I also cut the projector cord at a point about a foot from the projector and there fastened a male plug, which makes it easier to pack the projector in its case. I sacrificed a length of cord, but the projector cord was not long enough to meet my average needs anyway, and now I carry a separate extension cord of satisfactory length."



Homemade projector threading light is easily installed

**Color wipe** While we do not advise mixing black and white shots with color scenes, there are occasions when such a mixture is unavoidable. Then the problem is one of making as smooth a transition as possible from monochrome to color. Charles W. Hyde, ACL, has developed an excellent method of shifting from the one medium to the other.

In effect, it is a colored wipeoff of the last black and white scene, before the first of the colored shots. The black and white scene is spliced to the color shot in the ordinary way; then, a long, triangular piece of colored cellulose tape is affixed to the end of the black and white scene. The base of the triangle is flush with the splice, and the apex of the triangle points in the direction of the black and white material.

The triangle is made by cutting a strip of cellulose tape very carefully on a long, diagonal line. A razor blade is used in cutting the tape, which is then affixed to the emulsion side of the film, as shown in the illustration above. The tape may be of any color that is available, but red makes the most spectacular effect.

Mr. Hyde suggests that the last black and white shot in the monochrome section might be a title, to introduce the color section. Then, if the color wipeoff were employed, the effect on the screen would be as follows: (1) black and white title; (2) diagonal wipeoff in color, to fill the frame; (3) the first color scene.

The cellulose tape must be trimmed and applied with care to the film, in order to make a neat job, but the tape is not injurious to the film, and it may be removed very readily. One must make certain that the tape does not extend over the perforations in the film, for, if the perforations are even partially blocked, the film will lose its loop in the projector. It is wise to practice applying the tape to pieces of scrap film before trying to use it with your best material.

## NEW TECHNICAL SERVICE SHEETS

*The Technical Department of the Amateur Cinema League announces three new service sheets that are reprints of articles in previous numbers of* Movie Makers. *These are* A Popular Titler Plan, Curtains for Cine Scenes *and* Fixed Focus Closeups. *They are available to League members only, and a simple post card request for one or more will bring the material to you promptly.*

A Popular Titler Plan *gives diagrams and directions for constructing a titler that may be adapted for almost any type of camera.*

Curtains for Cine Scenes *discusses different types of fades and how they may be applied both during filming and after a movie has been completed.*

Fixed Focus Closeups *explodes the myth that closeup shots cannot be made on a camera with a fixed focus lens. Tables are given showing the shortest distances at which objects will be in focus, at various diaphragm openings, for both 8mm. and 16mm. How to use a titler for closeups of small objects is also explained.*

**Tripod** If an anti tripod movie maker should engage you in an argument about the value of

[Continued on page 470]

# NEWS OF THE INDUSTRY

Action scene in Vol. III of "News Thrills" by Official Films

## Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

**Vol. III of News Thrills** Like the two preceding volumes of *News Thrills of 1942*, released by Official Films, 425 Fourth Avenue, New York City, the new edition does not confine itself to one event of the war, but includes several phases of the world struggle.

The first sequence shows the United States Rangers, Canadian and British ground troops and the Navy and Air Force, in the combined raid on Dieppe. Thrilling action shots of the war against the Japanese appear next in the section devoted to the capture of the Solomon Islands by the United States Marines. British air strength, reinforced by American bombers, is shown to advantage in its attack on Nazi Marshal Rommel's troops. The stirring last scenes are devoted to a raid on a German city, with United States built Douglas Boston bombers taking part. Available in both 8mm. and 16mm. silent and 16mm. sound on film versions, this picture is issued in short and feature lengths.

**Films, Incorporated** Directors of visual education will be interested in the excellent new catalog of motion pictures, available in 16mm., that Films, Incorporated, 330 West 42nd Street, New York City, has prepared to send to schools throughout the country. This group of films was chosen with the cooperation of the motion picture industry and leading visual educators specifically for cultural and educational content. Material on economics, science, chemistry, history, geography, health, art, music and literature is included in the list. The use of these films would do much to aid in the establishment of regular courses using motion pictures in our schools.

**Da-Lite Screen output** Restrictions incorporated in the War Production Board's General Conservation Order, pertaining to the use of iron and steel, have made it impossible for the Da-Lite Screen Company, Inc., of Chicago, to continue the manufacture of a complete line of screens. This fact does not mean, however, that there are no Da-Lite products on the market, as many dealers and distributors of these screens still have substantial stocks on hand for sale to the civilian trade. Additional stocks will be available after inventory has been taken of the screens now being completed with the material that this company had on hand when the restriction order went into effect.

Fred P. Heck, vicepresident and general manager of Da-Lite, announced that his firm has been awarded the Certificate of Honor by the Commission on National Defense, in recognition of service rendered. In addition, the company has been flying the Minute Man Flag for some time, signifying the purchase of war bonds by all employees in the amount of ten percent or more of their salaries.

**B & H gets Army-Navy E** At an impressive ceremony held in Chicago, on Sunday, October 11, the Army and Navy "E" for high achievement in the manufacture of war equipment was formally presented to the Bell & Howell Company, manufacturers of 16mm. Filmo cameras, projectors and film accessories.

**New Skibo list** The Skibo Productions, Inc., of 130 West 46th Street, New York City, has added several new films to its last fall list. These new releases in 16mm. sound are *Manhattan Lullaby*, *Gimme My Quarterback*, *Your Life is in my Hands*, *The Doctor*, *Then Came the Yawn*, *You and I and the Gatepost*, *Traveling the Road*, *Personality and the Pan* and *Air Maniacs*.

**Castle cartoons** Two new cartoons are available this month from Castle Films, Inc., 30 Rockefeller Plaza, New York City, Entitled *Puss in Boots* and *Dick Whittington's Cat*, the films are based on the popular children's fairy stories and follow the original tales. Available in 8mm. and 16mm. silent and 16mm. sound on film editions, these cartoons are issued in black and white and in color.

**Cavalcade of Color** The Eastman Kodak Company, Rochester, N. Y., has announced the release of *The Cavalcade of Color*, a 16mm. Kodachrome motion picture that depicts the progress and use of photography. Running fifteen minutes, this full color film has background orchestral music by Ferde Grofé, and it is to be lent without charge to organizations, such as service clubs, camera clubs, junior and senior high schools and colleges. The picture points out the various ways in which photography is serving humanity and how it has become an integral part of our personal lives. Pictorial records of the important events in an individual life are shown, as well as examples of beauty, such as scenery, which can be preserved so naturally on color film.

**Bell & Howell films** Films prepared by scientists in the outstanding American museums are being released, in 16mm. sound on film, in black and white and in color, by the Filmosound Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago. Tracing the transition from the capture of the wildlife in its natural habitat to the completed museum exhibit, the films are highly instructive for nature study as well as being of great interest to a general audience. Titles ready for release are *Yellowstone Wildlife*, *Let's Look at Trees*, *Quetzal Quest*, *Desert in Bloom*, *Making the Dead Appear to Live* and *Pea Fowl of Indo-China*.

[Continued on page 471]

# A LIST OF WAR FILMS

## Part Two of a comprehensive list of pictures dealing with the war

JAMES W. MOORE, ACL

HEREWITH is Part Two of a listing of non theatrical motion pictures concerning the war. Part One, published in October MOVIE MAKERS, comprised the following sections: 1. The Armed Forces; 2. Aviation; 3. Agriculture; 4. Civilian Defense; 5. Conservation; 6. First Aid and Nursing. Part Two consists of 7. Industrial Training; 8. Industrial Production; 9. Inter-American Relations; 10. News and Topical; 11. Women at War.

In the tabulation which follows, "S" indicates a sound film; "Si" indicates a silent film and "min." plus the appropriate number indicates minutes of screen time. The initials which follow the brief description of the picture refer to the distributors who offer the film in question. Full names and addresses of the distributors will be found at the end of the listing.

Some of the films listed here are offered free of charge; others are offered at nominal rentals to defray distribution costs, while still others are offered at standard non theatrical rental and sale prices.

### 7. INDUSTRIAL TRAINING.

**Acetylene Welding S 12 min. Si 15 min. color**
Instructional film on the subject, produced at Hampton Institute, Va. HAR

**Automotive Service S 12 min.**
Problems and opportunities in this field and how to prepare for them. VOC

**Bulkhead: Laying Off and Fitting a Centerline Stiffener S 17 min.**
Produced by U. S. O. of E. BH CAS PS

**Bulkhead: Setting a Transverse Watertight Bulkhead into Hull S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Centering Small Stock S 13 min.**
Produced by U. S. O. of E. BH CAS PS

**Countersinking, Counterboring and Spot Facing S 22 min.**
Produced by U. S. O. of E. BH CAS PS

**Cutting A Keyway on a Finished Shaft S 14 min.**
Produced by U. S. O. of E. BH CAS PS

**Cutting a Taper with the Compound Rest and with the Taper Attachment S 12 min.**
Produced by U. S. O. of E. BH CAS PS

**Cutting an External Acme Thread S 17 min.**
Produced by U. S. O. of E. BH CAS PS

**Cutting an External National Fine Thread S 13 min.**
Produced by U. S. O. of E. BH CAS PS

**Cutting Keyways S 16 min.**
Produced by U. S. O. of E. BH CAS PS

**Cutting Thread with Taps and Dies S 21 min.**
Produced by U. S. O. of E. BH CAS PS

**The Deck: Setting a Web Frame and a Transverse Beam S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Deck Girders: Sub-Assembly S 16 min.**
Produced by U. S. O. of E. BH CAS PS

**Deck Plates: Regulating and Setting S 17 min.**
Produced by U. S. O. of E. BH CAS PS

**The Draftsman S 12 min.**
Problems and opportunities in this field and how to prepare for them. VOC

**Drilling a Hole in a Pin S 11 min.**
Produced by U. S. O. of E. BH CAS PS

**Drilling, Boring and Reaming Work Held in Chuck S 12 min.**
Produced by U. S. O. of E. BH CAS PS

**Drilling to a Layout and Spotfacing a Cast Iron Valve Body S 16 min.**
Produced by U. S. O. of E. BH CAS PS

**Drilling and Tapping a Cast Steel Valve Body S 21 min.**
Produced by U. S. O. of E. BH CAS PS

**Electric Arc Welding S 12 min. Si 15 min. color**
Instructional film on the subject, produced at Hampton Institute, Va. HAR

**The Electrician S 12 min.**
Problems and opportunities in this field and how to prepare for them. VOC

**Elementary Operations on the Engine Lathe S 24 min.**
Series of two one reel subjects giving detailed instruction. EK

**Engineering S 12 min.**
Problems and opportunities in this field and how to prepare for them. VOC

**Facing, Turning, Boring, Grooving, Chamfering on a Vertical Turret Lathe Using Two Heads S 34 min.**
Produced by U. S. O. of E. BH CAS PS

**Finding Your Life Work S 24 min.**
The problems of finding the kind of work you are suited for and how to be a success in it. VOC

**Fitting and Scraping Small Bearings S 22 min.**
Produced by U. S. O. of E. BH CAS PS

**Fixed Gages S 18 min.**
Produced by U. S. O. of E. BH CAS PS

**Fundamentals of End Cutting Tools S 13 min.**
Produced by U. S. O. of E. BH CAS PS

**Fundamentals of Filing S 13 min.**
Produced by U. S. O. of E. BH CAS PS

**Fundamentals of Side Cutting Tools S 12 min.**
Produced by U. S. O. of E. BH CAS PS

**Height Gages and Standard Indicators S 13 min.**
Produced by U. S. O. of E. BH CAS PS

**Interbottom Section: Setting up Floors and Longitudinals S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Innerbottom Section: Sub-Assembly of a Closed Floor Sub-Assembly of an Open Floor S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**The Inside of Arc Welding S 60 min. color**
A series of six units, each unit ten minutes long, on all phases of modern arc welding: Fundamentals; Flat Position; Horizontal Position; Flat and Horizontal Positions—AC; Vertical Position; Overhead Position. GE

**Laying Off the Boundary, Stiffeners, Water Lines and Buttock Lines S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Laying Out Small Castings S 17 min.**
Produced by U. S. O. of E. BH CAS PS

**Locating Holes, Drilling and Tapping in Cast Iron S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Machine: Master or Slave S 24 min.**
Technological employment problem, from the management angle, and the need for new planning. Produced by Educational Film Institute, New York University. NYU

**Machining a Rectangular Cast Iron Block S 27 min.**
Produced by U. S. O. of E. BH CAS PS

**Machining a Tool Steel V Block S 22 min.**
Produced by U. S. O. of E. BH CAS PS

**Machinist and Toolmaker S 12 min.**
Problems and opportunities in the field and how to prepare for them. VOC

**The Micrometer S 16 min.**
Produced by U. S. O. of E. BH CAS PS

**The Milling Machine S 8 min.**
Produced by U. S. O. of E. BH CAS PS

**Plain Indexing and Cutting a Spur Gear S 28 min.**
Produced by U. S. O. of E. BH CAS PS

**Preparing and Setting a Keel Block and Bottom Cradle S 19 min.**
Produced by U. S. O. of E. BH CAS PS

[Continued on next page]

# A list of war films

[Continued from preceding page]

**Radio and Television S 12 min.**
The what and how of radio and television and how to prepare for a career with them. VOC

**Reaming with Straight Hand Reamers S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Reaming with Taper Hand Reamers S 16 min.**
Produced by U. S. O. of E. BH CAS PS

**Rough Facing, Boring and Turning a Shoulder on a Vertical Turret Lathe S 24 min.**
Produced by U. S. O. of E. BH CAS PS

**Rough Facing, Turning and Drilling on the Vertical Turret Lathe S 34 min.**
Produced by U. S. O. of E. BH CAS PS

**Rough Turning Between Centers S 16 min.**
Produced by U. S. O. of E. BH CAS PS

**Scraping Flat Surfaces S 15 min.**
Produced by U. S. O. of E. BH CAS PS

**Sheet Metal Worker S 12 min.**
Problems and opportunities in this field and how to prepare for them. VOC

**Side Frames: Sub-Assembly of a Web Frame S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**The Steel Rule S 14 min.**
Produced by U. S. O. of E. BH CAS PS

**Straddle Milling S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Straddle and Surface Milling to Close Tolerances S 29 min.**
Produced by U. S. O. of E. BH CAS PS

**Turning a Taper With Tailstock Set Over S 19 min.**
Produced by U. S. O. of E. BH CAS PS

**Turning Work of Two Diameters S 15 min.**
Produced by U. S. O. of E. BH CAS PS

**Valley Town S 36 min.**
Technological unemployment, from the worker's angle, and the need for retraining programs. Produced by the Educational Film Institute, New York University. NYU

**Vernier Scale S 20 min.**
Produced by U. S. O. of E. BH CAS PS

**The Welding Operator S 12 min.**
Problems and opportunities in this field and how to prepare for them. VOC

**Youth, Jobs and Defense S 12 min.**
Projects of the NYA in training American youth for jobs in defense plants, featuring scenes in large aircraft plant. OWI

## *8. INDUSTRIAL PRODUCTION.*

**Aluminum S 10 min.**
The story of aluminum from bauxite to bombers. Produced by OEM. BH BR CAS PS YM

**America's Factory Front S 5 min.**
The need for joint cooperation among labor and management in the war effort. Produced by OEM. BR GUT PS YM

**Armored Cars of India S 7 min.**
Production of armored cars on the assembly line of an Indian plant. BLI

**Australia Marches with Britain S 17 min.**
Australia's war effort, the production of foodstuffs, wool, munitions, planes and ships. BLI PS YM

**Battle of Brains S 10 min.**
Application of Canadian research and industry to the war needs. BH NYU

**Behind the Guns S 21 min.**
From ore to armament in British factories during the war. BH BLI PS

**Bernard Baruch S 5 min.**
Production boss of World War I tells what America must do in this one to win through to victory on the factory front. GUT

**Bomber S 10 min.**
Manufacture of the Martin B-26 bomber, with outstanding commentary by Carl Sandburg. Produced by Motion Picture Bureau of OWI. BH CAS COM NYU PR YM

**Building a Bomber S 20 min.**
How the Martin B-26 bomber is built, with more technical detail than in *Bomber*. Produced by Motion Picture Bureau of OWI. BH CAS YM

**Building a Tank S 24 min.**
Educational treatment of the construction of the M-3 tank by Chrysler Tank Arsenal. CAS YM

**Fashions for Men S 12 min.**
A tribute to Australia's men and women without uniforms, the workers in her factories and farms producing for the United Nations war effort. YM

**Furnaces of Industry S 12 min.**
Britain's use of iron ore, limestone and coal in her heavy war industries and the methods used for protecting these factories from raids. BH BLI GUT PS

**Indian Wartime Factory S 10 min.**
A tour of one of India's huge arsenals turning out guns and trucks. BLI

**A Job to be Done S 10 min.**
Describes the operation of the Schedule of Reserved Occupations, in England, and examines how the best use can be made of civilian manpower in war time. BLI GUT MMA NYU

**Keep 'Em Rolling S 3 min.**
A song short, sung off screen by Jan Peerce, against a background of American industry in action. CAS COM YM

**Lake Carrier S 12 min.**
The battle for steel and the stirring part played by the ore freighters of the Great Lakes. Commentary by Fredric March. CAS COM YM

**Power for Defense S 10 min.**
TVA power plants playing a role in the production of munitions, clothing and other needs. Produced by Motion Picture Bureau of OWI. BH CAS NYU YM

**Production Soldiers S 5 min.**
Labor's role in the war effort and what our labor leaders are doing in the crisis. GUT YM

**Shipbuilders S 10 min.**
Britain's shipbuilders describe their various jobs in their own words. BLI

**Soldiers Without Uniform S 10 min.**
Australia's heavy industries and the men who work them. BR

**Steel Goes To Sea S 14 min.**
An apprentice in the ship building program sees how endless lines of ships are turned out. BH BLI PS

**Tanks S 12 min.**
Production of the M-3 medium tank at the Chrysler Tank Arsenal and the use of this machine at Fort Knox. Commentary by Orson Welles. CAS COM NYU PR PS YM

**Telephone Arsenal S 24 min.**
The vital role of telephone and radio in our war effort and how Western Electric is producing to fill this need for the Army and industry. YM

**This is Your War S 3 min.**
A song short, as music and voices are presented over background of stirring industrial scenes. Produced by General Motors. YM

**Tools of War S 20 min.**
The Canadian industrial war effort in forest and mine, factory and field, railroads and rivers. GUT NYU PS

**Transfer of Skill S 10 min.**
Jewelers, watch makers and yacht builders in England turn to war work. BLI PS

**Victory Is Our Business S 12 min.**
Shows what is being produced and how fast, ending on the song, *Soldiers of Industry*. Produced by General Motors. YM

**Victory News Parade S 12 min.**
Features Camouflage and War; Navy E Award; First Sub Launching on the Great Lakes; Laxness Aids Axis. Produced by General Motors. YM

**War Time Factory S 10 min.**
British airplane factory workers on the job, their leisure time facilities and air raid protective services. BH BLI BR GUT MMA PR

**Welfare of the Workers S 9 min.**
British standards of light and air, food and recreation in war work factories, as pictured by the Ministry of Labor. BLI GUT MMA NYU PS

**What So Proudly We Hail S 24 min.**
The American way of life, seen from the factory worker's viewpoint. Produced by General Motors. YM

**Yesterday is Over Your Shoulder S 9 min.**
How England recruits needed mechanical workers from the white collar class. BLI MMA NYU

## *9. INTER-AMERICAN RELATIONS.*

**Americans All S 24 min.**
Historic background and present day problems of the Latin American races to the south of the U. S., from the Rio Grande to the Straits of Magellan. Produced by Julien Bryan and Jules Bucher. BH CIAA NYU PR PS YM

**Argentine Soil S 24 min.**
Produced in the Argentine by Argentinians, this picture presents a true study of the great country to the south of us. CIAA NYU

**Brazil Gets the News S 12 min.**
How a great modern newspaper of Brazil gathers the news and goes to press. BH CIAA YM

**Colombia S 12 min.**
Ports of Barranquilla and Cartagena and the country's capital, Bogota. CIAA NYU PR PS

**Colombia, Crossroads of the Americas S 30 min.**
Instructional film on South America's northernmost country, filmed by Julien Bryan. CIAA

**The Day is New S 12 min.**
A day in the life of the Mexican people, picturing their varied activities from dawn to dusk. BH CIAA PR PS YM

**Guatemala Sketch Book S 48 min. color**
A series of three films on this Central American country: High Spots of a High Country; Hill Towns of Guatemala; Wooden Faces of Totonicipan. BH CIAA NYU PR PS YM

**Jungle Quest for the Great Stone Heads S 36 min.**
Discovery of long buried heroic sculpture left by the Olmecs in the State of Vera Cruz, Mexico. CIAA

**A Line from Yucatan S 12 min. color**
Planters of the Mexican peninsula meet the need for sisal hemp cut off by the war in the Pacific. CIAA YM

**Mexican Fiestas S 36 min. color**

A series of three one reel pictures: Bounteous Earth; Firewater; Fiesta of the Hills CIAA PR YM

**Mexico Builds a Democracy S 24 min. color**

Work of the Mexican Government in bringing education to its Tarascan Indians. CIAA YM

**Our Neighbors Down the Road S 48 min. color**

Auto trip down the Pan American Highway through South America. BH CIAA NYU PS YM

**Patagonian Playground S 12 min.**

Fun and sun in Argentina's Nahuel Huapi Park, on the eastern slope of the Andes. PS YM

**Sky Dancers of Papantla S 12 min. color**

Mexico's unique Corpus Christi festival, culminating in the headlong descent of a troupe of dancers from a pole. CIAA YM

**Song of the Conquistadores S 20 min. color**

A New Mexican boy, reared in the remote sections of his State, grows up and joins the U. S. Air Force. Produced in cooperation with Coordinator of Inter-American Affairs, with narrative by Thornton Wilder and music by Carlos Chavez. PS

**South American Medley S 48 min. color**

A series of four one reel films: Brazil; Buenos Aires and Montevideo; Colombia; Venezuela. BH CIAA NYU PR PS YM

**Sundays in the Valley of Mexico S 12 min. color**

Things to do and see near Mexico City, from viewing pyramids to modern dancing. CIAA YM

**Swastika over South America S 5 min.**

The difficulties confronting our Good Neighbor policy as created by the Nazi propaganda machine in the countries to the south of us. GUT YM

**Venezuela S 12 min.**

The capital city of Caracas, the port of LaGuaira, the sugar plantations and the old forts and jungle trails. CIAA PR PS

## *10. NEWS AND TOPICAL.*

**Adeste Fideles S 17 min.**

Christmas in war time Britain, in town and country. BLI PR

**America Can Give It S 54 min.**

What we are fighting for, working for and sacrificing for is explained in this film. Narratives by Walter Houston, Quentin Reynolds and Lowell Thomas. Produced by General Motors. YM

**America's Call to Arms S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

A survey of America's answer to the Axis challenge. Our forces in camp, on the sea and in the air. Produced by Castle Films. BH BR CAS PR PS

**Army in Overalls S 7 min.**

Contribution of the CCC in building up Army training camps. Produced by Motion Picture Bureau of OWI. BH YM

**Atlantic Front S 60 min.**

Reedited composite of the Castle Films releases: War in Europe; Lightning War; Battle for France; News Thrills of 1941; British Commandos in Action. BH

**Atlantic Patrol S 10 min.**

Freighter crossing under Canadian and British convoy. BH NYU PR

**Battle for France S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Allied forces evacuate the northern ports. Paris falls, the Maginot Line is turned but Britain fights on. Produced by Castle Films. BH CAS

**Battle of Books S 8 min.**

Contrast of Nazi and British treatment of the world's great books and libraries. BH BLI PS

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**Battle of Oran S 10 min. Si 15 min.**

Action pictures of the British Navy's destruction of the Vichy French fleet at Oran. BH

**Battle of the Atlantic S 5 min.**

The struggle to maintain Britain's life line against attack by submarines, planes and surface raiders. GUT YM

**Battle of the Mediterranean S 5 min.**

War in the Near East and its significance both to Germany and the British Empire; meaning of the loss of Crete. GUT

**Bombing of Pearl Harbor S 10 min.**

U. S. Navy release on the destruction caused by the Jap raid on Hawaii. BR

**Bombing of the Panay S 10 min. Si 15 min.**

Specially edited version of Norman Alley's record newsreel of the deliberate Jap attack on the American gunboat. BH BR CAS

**Bombs Over Europe S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Occupation of Denmark, conquest of Norway and the invasion of the Low Countries. Produced by Castle Films. BH CAS

**Britain's Commandos in Action S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Surprise attack on the Nazi held Norwegian islands of Lofoten. Produced by Castle Films. BH CAS PR

**British-Greek Victories S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Early stages of the fighting in Albania and North Africa. Produced by Castle Films. BH CAS

**British Home Front S 48 min.**

Reedited composite from the British films: War and Order; Britain on Guard; Neighbors Under Fire; Wartime Factory. BH

**Channel Incident S 8 min.**

Part played by Britain's small boatmen in the evacuation of Dunkirk, reconstructed. BH BLI GUT MMA

**China Strikes Back S 23 min.**

China's unification under Jap attack, her heroic guerilla fighters and the training schools for soldiers. BR

**Christmas Under Fire S 10 min.**

The famous English report, with narrative written and spoken by Quentin Reynolds. BLI PR

**Crisis S 90 min.**

A striking camera report on Czechoslovakia during the tense days of the Munich conference. Directed by Herbert Kline and Hans Burger, with a commentary by Vincent Sheean. A short version runs 40 min. BR.

**Czechoslovakia Marches On S 10 min.**

A study of the war effort of exiled Czechs, as they prepare for the eventual restoration of their homeland. BR

**Defenders of Tobruk S 12 min.**

Battle scenes during the heroic defense of Tobruk by the beleaguered British garrison. YM

**Defense Review No. 1 S 9 min.**

How the NYA trains skilled workers for the war effort; building new ships; subcontracting of war work. Produced by Motion Picture Bureau of OWI. BH NYU YM

**Defense Review No. 2 S 9 min.**

Synthetic rubber; building new airports; nationwide drive for scrap aluminum. Produced by Motion Picture Bureau of OWI. BH NYU YM

**Defense Review No. 3 S 10 min.**

Inland waterways; training air pilots; foods to feed the United Nations. Produced by Motion Picture Bureau of OWI. BH YM

**Dover Front Line S 6 min.**

Typical residents of the coastal town of Dover are interviewed on their experiences and impressions during bomb raids and shelling. BLI MMA PR

**Everywhere in the World S 24 min.**

Opens with Roosevelt speech on the Four Freedoms and shows how these are being fought for throughout the world. NYU

**Fight for Egypt S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Castle Films. CAS PR

**The Fight for Liberty S 48 min.**

The second year of the war, from August, 1940, through the following twelve months. NYU

**Fight to the Last S 60 min.**

A story of personal heroism in the defense of China against the Japanese invaders. Produced in Chinese studios and at the battle front, with Mandarin dialog and English titles. BR

**Finland Fights S 10 min. Si 14 min.**

Finnish newsreel coverage of her war with Soviet Russia. Produced by Castle Films. BH CAS

**The 400 Million S 55 min.**

The heroic struggle of the Chinese people against aggression. Against a background of Chinese history, it presents Gen. and Madame Chiang Kai-Shek, Madame Sun Yat-Sen, the War Cabinet and the Chinese people working under fire. Directed by Joris Ivens and John Ferno, with commentary by Dudley Nichols, spoken by Fredric March. BR

**Germany Invades Austria S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Newsreel high lights of Germany's march into Austria. Produced by Castle Films. BH BR CAS

**Germany Under Hitler S 10 min. Si 15 min.**

Life in Nazi Germany just prior to World War II, showing the regimented preparations made by the German people. BH

**Graf Spee Scuttled S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Career of the German battleship and her inglorious ending off South America. Produced by Castle Films. BH CAS

**Gung Ho! S 5 min.**

China's battle in the Far East, her need for America's aid and the superb morale of the Chinese nation. GUT YM

**Heroes of the Atlantic S 19 min.**

Loading and other preparations in an East Coast port for a convoy crossing of the Atlantic. BH NYU

**Historic Record S 10 min.**

Front line scenes during the capture of Sidi Rezegh, in November, 1941, by a South African regiment. BLI

**Hitler's Secret Weapon S 5 min.**

The Nazi propaganda machine at work and how it softens up a people before attacking them with armed forces. GUT

**Hitler's Threat to America S 5 min.**

Ralph Ingersoll, former editor of PM, surveys the world's battlefronts and discusses the threat to America of European attack. GUT PR YM

**How to Read a Map S 12 min.**

Shows how to interpret geographical and military maps, explaining the use of common cartographer's symbols. GUT

**I Saw Russia S 5 min.**

Ralph Ingersoll, former editor of PM, reports on his six weeks in Russia, telling why the Soviets cannot finally be defeated. GUT YM

**Japs Bomb U.S.A. S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16 mm.**

First motion pictures of the Jap's sneak attack on Hawaii. Produced by Castle Films. BH BR CAS PR

**Know Your Enemy, Japan S 20 min.**

Facts and figures on the Japanese nation, its people and its war potential. PR PS

**Lightning War S 10 min. Si 14 min.**

Occupation of Oslo, fight for Narvik, British and French troops in Holland and Belgium and Churchill's rise to power in Britain. Produced by Official Films. BH OFF

**Lights Out in Europe S 62 min.**

The days that led to war and the impact of the first war moves on the civilian in Poland, Danzig and in England. Produced by Herbert Kline, with the James Hilton commentary spoken by Fredric March. Werner Janssen wrote the music. A short version runs 40 min. BR

**Lion of Judah S 16 min.**

Emperor Haile Selassie keeps his pledge, with Britain's aid, to drive out the Italian invaders. BH BLI

**Lofoten Raid S 7 min.**

The British raid on the German held Lofoten Islands off the coast of Norway, filmed by official Navy cameramen. BLI GUT

**London Can Take It S 10 min.**

Britain's report on the great "blitz" of the war's second year, with commentary written and recorded by Quentin Reynolds. BLI PR

**London Night S 9 min.**

Incidents in canteen work during the "blitz," with a tribute by Wendell Willkie. BLI

**MacArthur, America's First Soldier S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

MacArthur's early life, his military career and his war role in the Far East. Also contains *Manila Bombed*. Produced by Castle Films. BH CAS PR PS YM

**Mannerheim Line S 75 min.**

An account of the Russo-Finnish war, filmed by soldier cameramen of the Soviet Army. BR

**Master of Timing S 5 min.**

Hitler's technique of lightning thrusts and how to combat it through supreme mechanical production. GUT

**Men and Ships S 22 min.**

Training of officers and men for the American Merchant Marine, with music by N. Y. Philharmonic Orchestra. Produced by Motion Picture Bureau of OWI. BH YM

**Middle East S 8 min.**

Maps and animated pictures explain the necessity for Britain's hold on this vital area. BLI GUT PR

**Midway and Coral Sea Battles S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Official Navy releases on these U. S. Naval victories. Produced by Castle Films. CAS PR YM

**Mr. President S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

McKinley, Theodore Roosevelt, Taft, Wilson, Harding, Coolidge, Hoover and President Franklin D. Roosevelt, traced in newsreel high lights. OFF

**Morning Paper S 11 min.**

Getting out a great newspaper, *The London Times*, under "blitz" conditions, and how it is done. BLI PS

**The New Disorder S 5 min.**

The Nazi rise to power and how it has affected conquered lands; the V for Victory campaign of terror against terror. GUT YM

**News Parade of 1939 S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Castle Films. BH BR CAS

**News Parade of 1940 S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Castle Films. BH BR CAS

**News Parade of 1941 S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Castle Films. BH BR CAS

**News Parade of 1942 S 11 min. Si 4 min. 8 & 16 mm. Si 13 min. 8 & 16mm.**

Produced by Castle Films. BH BR CAS

**News Thrills of 1941 S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Official Films. OFF YM

**News Thrills of 1942—Vol. I S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Official Films. BH OFF YM

**News Thrills of 1942—Vol. II S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Official Films. BH OFF YM

**One Day in Soviet Russia S 60 min.**

A thorough record study of Russia at war, edited in England and with a narrative written and recorded by Quentin Reynolds. BR

**One Sunday Morning in Hawaii S 3 min.**

A trailer recalling the Jap attack on Pearl Harbor and calling for enlistment in the U. S. Navy. OWI

**Our Fighting Allies—The Czechs S 9 min.**

Exiled Czechs working for freedom in British industry and agriculture. BH BLI

**Our War—Round I S 5 min.**

The fight against Japan and the probable lines of strategy for smashing the Axis in the Pacific. GUT YM

**The Pacific Front S 48 min.**

Reedited composite from the Castle Films releases: War in China; Panay Bombed; Japs Bomb U.S.A.; America's Call to Arms. BH

**Pearl Harbor—Normandie S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Castle Films. BH CAS PS

**Poland Forever S 18 min.**

High lights of the Polish war, followed by activities of Poland in exile in Canada and England. Includes President Paderewski and General Sikorski. BR

**Rehearsal for War S 12 min.**

Newsreel account of the Civil War in Spain and the lessons to be learned from it for the coming World War II. Produced by March of Time. MMA

**Report from Moscow S 10 min.**

The nationwide civilian effort backing up the Soviet battle cry of All For Victory. Reported by Erskine Caldwell, following his visit to Russia. BR PS

**Report on London S 10 min.**

A tour of London streets in the late fall of 1941 after two years of war and "blitz." BLI PR

**Royal Road S 13 min.**

War work of the British King and Queen and exclusive scenes of them relaxing with their children. BLI

**Russia Stops Hitler S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.**

Produced by Castle Films. BH CAS PR PS

**Russia's Millions Mobilize S 7 min.**

Soviet civilians fight back against the Nazi invader on the farm, in industry and through their famed guerilla bands. BR PS

**Scotland Speaks S 20 min.**

Life and work in war time Scotland, with typical workers speaking. BLI PR

**Secret of the Blitz S 5 min.**

The lesson of supreme coordination of all weapons in modern warfare and what we must learn from battles already fought. GUT

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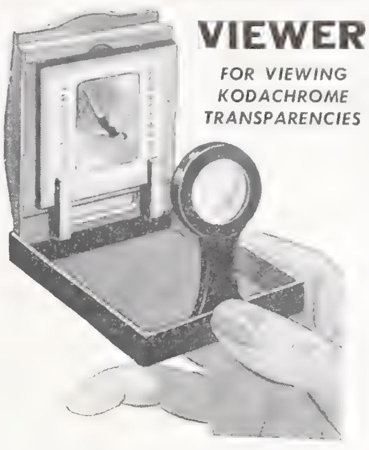

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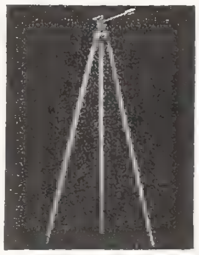

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### Shanghai Bombed S 11 min. Si 15 min.

Jap air and artillery attack on the great international city, filmed under fire. BH

### South Africa Marches S 7 min.

South Africa's resources of manpower and material join the war. BLI PR

### The Spanish Earth S 54 min.

The distinguished anti Fascist record film of the Spanish Civil War, directed by Joris Ivens and with a commentary written and spoken by Ernest Hemingway. BR

### That Tattered Lackey S 5 min.

Mussolini's nineteen years of power and how his leadership has reduced Italy to the position of a Nazi puppet. GUT YM

### This Is England S 10 min.

The spirit of the British people in "blitzed" Coventry and north country industrial cities. BLI

### Thunder Over the Orient S 20 min.

Japan's record of aggression, from 1891 when Japan and China first came to blows to the attack on Pearl Harbor. PS

### Tools for the Job S 10 min.

Civilian, industrial and military preparations in India as war threatens. BLI PS

### Under Siege S 10 min.

Russia's all out defense against the Nazi invader, both civilian and military. BR

### U. S. Navy Blasts Marshall Islands S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.

Actual battle record of the reprisal attack by the U. S. Navy. Produced by Castle Films. BH CAS PS

### War in China S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.

Newsreel high lights of the bombing of Shanghai by the Japs, featuring attack on Chapei. Produced by Castle Flims. BH BR CAS MMA

### The War in China S 45 min.

Scenes of the Jap invasion of China and its effect on the Chinese people. Troop movements and actual scenes in battle. HUB

### War in Europe S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.

Newsreel compilation of the beginnings of World War II. Produced by Castle Films. BH BR CAS

### Washington in Wartime S 11 min. Si 4 min. 8 & 16mm. Si 13 min. 8 & 16mm.

The men who are shaping the destinies of the United Nations: Roosevelt, Churchill, Molotov, Marshall, King, Nelson and others. CAS PR

### We Won't Forget S 14 min.

Britain's "thank you" to American charities, showing how shipments from U. S. are received, apportioned and distributed. BLI MMA

## 11. WOMEN AT WAR.

### A.T.S. S 8 min.

British women of the Auxiliary Territorial Service and their work with the Army. BLI NYU

### Airwoman S 10 min.

Activities of the Women's Auxiliary Air Force and their duties at Bomber Command Headquarters. BLI PS

### Call for Volunteers S 10 min.

Volunteer work of the women of Winnipeg, in Canada, set as a model for participation in the war effort. GUT NYU

### Front Line Women S 5 min.

British women at work for the Army, Navy and Air Force and their part in air raid work and nursing. GUT

### Home Front S 11 min.

Canadian women in the Dominion's war effort through industry and the voluntary services. BH BR NYU

### Soviet Women S 9 min.

Russian women in defense work, in the factories and on the farm. BR PS

### Training Women for War Production S 10 min.

Production training program of the NYA to prepare thousands of women for jobs in war work. OWI

### Women at War S 10 min.

Part played by British women in the armed services and in voluntary work. BLI BR GUT PS

### Women in Defense S 10 min.

What American women are doing and can do in America's industrial war effort. Produced by OEM, with a narrative written by Eleanor Roosevelt and spoken by Katharine Hepburn. BH BR CAS NYU PR PS YM,

### Women in Wartime S 11 min.

British women in the Army, Navy, R.A.F. and in the civilian voluntary services. BLI GUT PS

## *Film Distributors.*

BELL: Bell Aircraft Corporation, Motion Picture Division, 2050 Elmwood Avenue, Buffalo, N. Y. Free.

BH: Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. Rental and sale.

BLI: British Library of Information, 30 Rockefeller Plaza, New York City. Rental and sale.

BP: Bray Pictures Corporation, 729 Seventh Avenue, New York City. Rental and sale.

BR: Brandon Films, Inc., 1600 Broadway, New York City. Rental and sale.

CAS: Castle Films, R.C.A. Building, New York City. Sale.

CIAA: Coordinator of Inter-American affairs, 444 Madison Avenue, New York City. Rental.

COM: Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Rental.

EK: Eastman Kodak Company, Teaching Films Division, Rochester, N. Y. Sale.

GE: General Electric Company, Visual Instruction Section, Schenectady, N. Y. Free and sale.

GUT: Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. Rental and sale.

HAR: Harmon Foundation, 140 Nassau Street, New York City. Rental and sale.

HFE: Harold F. Enlows, 19 East 47th Street, New York City. Rental and sale.

HUB: Father Hubbard Educational Films, 188 West Randolph Street, Chicago, Ill. Rental.

MMA: Museum of Modern Art Film Library, 11 West 53rd Street, New York City. Rental.

NYU: New York University Film Library, Washington Square, New York City. Rental and sale.

OBCC: Office of Bituminous Coal Consumers' Counsel, P. O. Box 483, Washington, D. C. Free.

OFF: Official Films, Inc., 425 Fourth Avenue, New York City. Sale.

OWI: Office of War Information, Bureau of Motion Pictures, Washington, D. C. Free, for listing of distribution points for films offered by United States Army, United States Navy, Office of Civilian Defense, National Youth Administration.

PR: Princeton Film Center, 410 Nassau Street, Princeton, N. J. Rental and sale.

PS: Photo & Sound, Inc., 153 Kearny Street, San Francisco, Calif. Rental and sale.

USCG: United States Coast Guard, Washington, D. C. Free.

USDA: United States Department of Agriculture, Division of Motion Pictures, Washington, D. C. Rental.

USMC: United States Marine Corps, Photographic Section, Marine Corps School, Quantico, Va. Free.

VOC: Vocational Guidance Films. Inc., Old Colony Building, Des Moines, Iowa. Sale.

YM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City. Free and rental.

### *SAVE, NOT SKIMP*

**We realize that less film will probably be used by the amateur for the duration. We hope that this circumstance will mean that careless filming will give way to more carefully planned movie making and that it will not mean that scenes will be shortened or that good sequencing will be abandoned. Proper sequencing demands that important subject matter be filmed from various camera positions; eliminating the extra shots does not make for good movies.**

# Closeups—What filmers are doing

No matter how innocent your intent, you cannot, apparently, get away these days with taking pictures on our country's beaches. Robert P. Kehoe, ACL, who usually films in the mountains and meadows of the Saranac region, found this out to his amused chagrin on a recent weekend visit to Old Orchard Beach, on the Maine shore. He says he was shooting some surf and seaweed when he felt the unmistakable hand of authority on his left shoulder. An alert Coast Guardsman had spotted him (through glasses) from his station at least a half mile distant and sent a soldier over to pick up the offending roll of film. Mr. Kehoe soon had it returned, but not until his host had arranged with friends for a bogus "Special Edition" of the local press which blazoned forth in three inch headlines: ROBERT VON KEHOE HELD AS NAZI SPY!

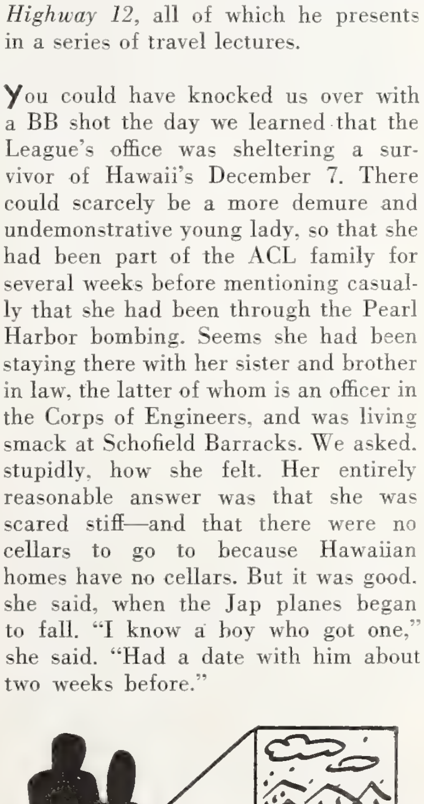
Pvt. Chester G. Heffner, ACL, of the Signal Corps, is one personal movie maker who seems to have had no difficulty in carrying on his hobby while in the service. As a matter of fact, his company commander — identified only as Lieutenant Platt—asked him to have all his equipment sent to Camp Crowder so that he might put on screenings for the boys. Furthermore, the lieutenant then gave Heffner a roll of 8mm. Kodachrome for the express purpose of filming the outfit. It seems that Company B recently won a prize as the best company in its regiment, and the C.O. wanted a record of the award ceremonies. Heffner took these pictures all right, then added his own surprise to the later screenings by presenting his own record of the unit's progress toward this honor.

Speaking of the Signal Corps reminds us that George Oliver Smith, once of Weiser, Idaho, is a fellow recruit (along with Dudley E. Porter, ACL, of Los Angeles) in the motion picture training course recently initiated on the West Coast by technicians of the Academy of Motion Picture Arts and Sciences. Graduates will become members of the Signal Corps Reserve, in the motion picture branch. Mr. Smith, who told you earlier this year about his scrapbook method of film planning, had been working with Fox Studios, in Hollywood.

Charles Ferrie, ACL, who started using his 8mm. camera down at Fort Bragg, during the peacetime draft, has progressed a long way from that beginning. Movie Makers is pleased to announce his graduation as a Second Lieutenant, in Class 143-F, Army Air Forces, Technical Training Command. Lieutenant Ferrie won his commission in Advanced Photography. . . . Our next report of this kind will probably be on Laurence S. Critchell, jr., onetime ACL staff member, late Technical Sergeant in Anti Aircraft and now enrolled in the officers' training course of the Tank Destroyer Corps.

We have been meaning for some little time to set down a word about Charles B. Beery, ACL, of Minneapolis. President of a local chain of residence hotels, Mr. Beery seems to like nothing better than getting off, now and then, as far as possible from the civilized comforts of his hostelries. You can take our word for it that he is a plenty tough *hombre*, thinking nothing of fifty miles a day in the saddle or a climb up Mexico's famed "El Popo" as a breather to more strenuous accomplishments. We have seen Mr. Beery (in his pictures, of course) rattling across a waterless desert in a Model T Ford that seemed rightfully to belong on the government scrap heap. In his latest reel. *Mexican Frontier*, he rambles blithely on burro back into portions of Lower California never before seen by a citizen of the United States. Other productions by this home owner who refuses to stay home are *Mexican Majesty* and *Highway 12*, all of which he presents in a series of travel lectures.

You could have knocked us over with a BB shot the day we learned that the League's office was sheltering a survivor of Hawaii's December 7. There could scarcely be a more demure and undemonstrative young lady, so that she had been part of the ACL family for several weeks before mentioning casually that she had been through the Pearl Harbor bombing. Seems she had been staying there with her sister and brother in law, the latter of whom is an officer in the Corps of Engineers, and was living smack at Schofield Barracks. We asked, stupidly, how she felt. Her entirely reasonable answer was that she was scared stiff—and that there were no cellars to go to because Hawaiian homes have no cellars. But it was good. she said, when the Jap planes began to fall. "I know a boy who got one," she said. "Had a date with him about two weeks before."



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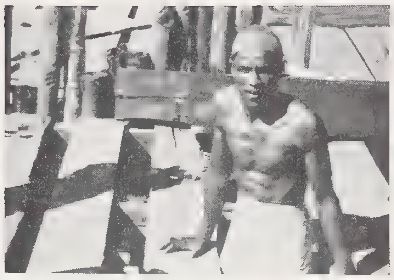
## Non theatrical movie offerings



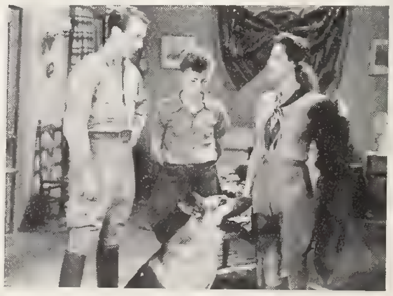
■ *The Real Caribbean,* 16mm., one reel, color and black and white, is released by Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This film is one of a series of similar subjects on other lands, including Puerto Rico, Hawaii, Poland, Liberia and Mexico. The purpose of the series is to bring out the economic and social background and resources of each country.

■ *Revenge on the Range,* 8mm. silent and 16mm. silent or sound on film, black and white, is released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. Furious fisticuffs in the traditional Wild West manner are shown in this oldtime ranch film. The crooked foreman and the hero fight it out for the hand of the fair daughter of the ranch owner, while a thundering ride with a posse, in pursuit of rustlers, is included to enliven the proceedings.

■ *Always on the Bench,* 16mm. sound on film, black and white, running three minutes, is released by Pictorial Films, Inc., RKO Building, Radio City, New York City. Featuring Guy Rennie in one of Pictorial's series of three minute musical shorts, this picture has a football background. Rennie laments the fact that he never gets to be the football hero, but he finally gets his letter—from the Army.

■ *High Stakes in the East,* 16mm. sound on film, black and white or Kodachrome, running eleven minutes, is released by Brandon Films, Inc., 1600 Broadway, New York City. This film presents a clear picture of the vital importance of the Netherlands East Indies to the economy of the United Nations. The land, people and industries are shown, with special emphasis on the produce of Java.

■ *This is India,* 16mm. sound on film, black and white, feature length, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This timely picture presents a clear insight into the complex pattern of humanity that is India, providing interesting views of the land of Ghandi, castes, taboos, unique customs and politics.



■ *Fangs of the Wild,* 16mm. sound on film, black and white, running sixty minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. Featuring a trained dog, Rin Tin Tin, Jr., grandson of the first Rin Tin Tin, this film is a lively thriller of the fur trading market. Pelt thieves and a rival dog, called Queenie, that is trained to kill foxes, are the villains in the picture. The criminals are caught, and Queenie is reformed by the canine hero before the conclusion of the film.

## How long is a scene?

[Continued from page 444]

accept the convention that the action is continuous and will ignore completely whatever is left out. This technique may be employed to show the knitting of a garment, the construction of an object from beginning to end, the progressive growth of a flower or plant or the growth of birds. It serves for time lapses of minutes, hours, days or months.

Sometimes our problem is quite the opposite, because an action takes place very quickly, such as a power saw ripping through a block of wood. The action may be almost too swift to be understood thoroughly. In such a case, most certainly if we are making a teaching film, the scene should be allowed to run until the entire significance is clear, even if it may mean filming the action four or five times. We must stress essential action, but there are some instances in which action that is not really essential must still be filmed.

Football games and diving shots are two examples of the need for proper length of scene. We have often seen examples of the improper method, where the camera has been started just as the diver springs into the air and stopped the moment that he strikes the water; or where scenes begin with the football play already in action and end the moment that the referee signals "down." In neither case do we see the full action in a satisfactory manner because, in the short time required for us to become adjusted to any new scene, the important event occurs and ends.

In scenes such as these, proper technique calls for starting the camera a short time before the action starts and continuing it for a short time after the vital action is completed. In the case of the diver, we might begin to film as the subject walks from the rear of the diving board to the end from which the plunge will be taken, and we should continue to film until he reappears after the dive. In the football game, we could well start the camera at the time the huddle breaks up just before the play and continue it until the tackled ball carrier gets up from the ground. This small amount of additional footage will make the difference between a series of unsatisfactory flashes and a smooth, fully enjoyable series of shots.

Another scene that involves the problem of length is that of a statue with an inscription on its base. If the ordinary scene length for a subject without action is used, there may not be time to read the inscription. For a scene of this type, we might allow the regular footage plus one count or second (*not* foot) for each readable word of the inscription. If wording is visible but is too small to be deciphered in a long or medium shot, it may be ignored in determining scene length and left for a closeup.

If you film any descriptive material on signs or monuments, at places of historical interest, the scene should run long enough to allow the audience to read the words. If the material is too long or if some of it is not important, all need not be included in the shot; the camera can be tipped when the shot is set up.

To time the length of scene for wordings that we want to show, we should read the inscription *at deliberate speed* while the camera is running. This film length will allow an equal amount of time to read it when it is projected. This plan holds good for an application blank, for example. Only the portion that is to be read should be visible, and the scene length should allow the audience to read all of it, or the important parts may be missed.

On a scene such as a sign on an office door, however, the rule must be different, because a scene that lasts only long enough for one or two words to be read would not be long enough to show the fact that the sign was on an office door. Thus, a sign or a short inscription demands enough film footage for the filmer to read it deliberately about three times while the camera is running. Scenes representing characteristic shots of a statue, an application blank and a sign on a door are shown in the illustrations.

Since these wordings are akin to titles, we might disgress to the fundamentals of title timing. Simply worded titles on a plain background may be timed by starting the camera and, while it is running, reading the title aloud twice—once deliberately and once as quickly as possible—and then stopping the camera. The fast extra reading will take care of slow readers in your audience. Of course, titles of only one word with dramatic context, such as *Help!*, should be cut short to match the mood.

If a title has a decorative design or is made upon a photograph or drawing, we must allow extra time for the audience to look at the picture as well as to read the title. Probably a count of five or six will be a sufficient addition to the time that the wording requires. If your title is double exposed over a moving background, you will also need to give time for the audience to look at the picture, especially since any mov-

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ing object will take attention from the title lettering. Here, you might double the time of your title.

Going back to scenes, we are reminded that most filmers think (or should think) of them in sequences. A sequence is a series of related shots from varying camera positions. It has been said that the timing of sequences is very simple, as they usually consist of a long shot, a medium shot and a final closeup and that an estimate of two feet for the long shot, three feet for the medium shot and four feet for the closeup will serve well (all figures for 16mm. width). This formula implies that the long shot merely gives the general idea of the scene, the medium shot accents the main action or subject and the closeup supplies the interesting details, as is illustrated in the series of scenes of the Statue of Liberty.

The sequence of the seated lumbermen, illustrated in the middle of page 445, is a different matter, however. Here we have a long shot that will need to run for more footage than usual, because there are three persons involved who must be seen and whose actions must be noted; we have a medium closeup that has to be longest of all, since it shows the vital fact of the operation of the tallying machine; and, finally, there is a closeup that needs only half the usual length, as it is only a reaction shot, to show that the subject is paying attention to the operation of the machine.

Or let us take the sequence of the farmer cutting corn. The long shot is most important of all, as it shows what is being done in its entirety; the medium shot merely shows the farmer and part of the machine, but no important details and thus does not require full footage; the closeup of the hand has no importance, except as an emotional symbol of toil. These three sequences are common examples, but two out of the three are contrary to the formula.

Each sequence must be analyzed and its various shots must be evaluated as to their importance, so that appropriate footage will be given according to the content of the scene, and not because of its type. In our filming, then, let us try to estimate our scene lengths properly. Doing so will save film; we might also add that it saves a good deal of editing.

Here is one final caution. We should wind the camera after every shot, since no scene can ever be longer than the camera's motor will run, even if we faithfully press the button and count deliberately.

## Have you met the call?

IN THIS year's April Movie Makers, an urgent call was made, in which movie makers and still filmers were asked to fill out a questionnaire concerning their pictures made abroad. This call came from the Office of Strategic Services, of which Colonel William J. ("Wild Bill") Donovan is director. The response to Movie Makers questionnaire was large and valuable.

Colonel Leon E. Norris, United States Army, Pictorial Records Division, Office of Strategic Services, 1600 Broadway, New York City, is now in charge of the important duty of collecting information about pictures made abroad. Colonel Norris sends his thanks for the fine cooperation of Movie Makers readers and asks them to serve still further. He is eager to bring the need of the Army and the Navy for these pictures to the attention of every person in the United States. He asks Movie Makers readers to see that every one of their friends who has made pictures abroad will get a questionnaire.

If you have filled out a questionnaire, will you undertake this further service to the government? If you have not yet sent in your own questionnaire, will you respond at once to this call?

Questionnaires may be obtained either from Colonel Norris, directly, or from the Amateur Cinema League. Write to Colonel L. E. Norris, U.S.A., Office of Strategic Services, 1600 Broadway, New York, N. Y., or to Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y. Send no films or pictures. What is needed now is a listing, not the actual still pictures or movies. Quality is unimportant. Locality is all important.

Millions of pictures and hundreds of thousands of feet of film should be listed by the Office of Strategic Services, if the urgent needs of the armed forces for vital information are to be satisfied. You are not asked to spend money or to give anything but your brief time, in doing your part to make certain that the United States gets from movie makers and photographers the information that is so urgently requested.

## War time film fun

[Continued from page 449]

The whole action was filmed in remarkably short time; two Sunday afternoons and two evenings only were required, one evening being used for retakes.

The properties consisted of a drawing of an alarm clock, which we cut out for animation; a beach ball bladder for the pancake; wooden incendiary bombs; animated mass air bomber picture (for "faking" the air raid); and a miscellaneous collection of incidentals found around any home.

It was necessary to "fake" the bomber attack, because of the impossibility of getting such a picture from life. This scene was accomplished by finding a picture of a Japanese bomber in flight in a magazine and by photographing it with a still camera. Three sets of prints of this shot were made in an enlarger. The prints were then cut out and placed, in mass formation, on a piece of pale green cardboard. The cardboard filled the field of the cine camera, and the prints were moved across it by single frame exposures. Pale green records on panchromatic film as if it were blue sky.

One of the wooden fire bombs was hollowed out, holes were drilled in its sides and it was filled with a flare powder. When it was ignited on the roof of the house, the wooden bomb gave an almost too realistic effect. I made the shots of the bomb burning and the rather futile attempts of the warden to extinguish it while I was delicately perched on a hip of the tile roof.

The pancake made from the beach ball bladder was covered with heavy batter, and it was made to rise and fall rapidly in the griddle by the simple expedient of filming at eight frames and inflating the bladder through a tube in the bottom. I blew into the tube while lying on the floor under the stove. This action, incidentally, caused one of our few retakes, for I got in a fit of laughing, in the middle of the shot, while inflating the bladder.

If you have occasion to get the effect of white of eggs being beaten so that the mixture will run over the bowl, use soap flakes and a little water. The suds look like egg white and will overflow anything.

The most difficult scene to film was the one to represent a blackout. An attempt was made to get the effect of moonlight filtering into the patio, while a flashlight picks up the warden, lying in a heap as the result of inadvertently treading on a banana peel that he carelessly tossed out in the afternoon. The scene was shot at night. The light filtering through the gate was produced by six No. 2 flood bulbs placed outside the gate, while the illumination supposed to come from the flashlight was produced by a slide projector. The difficulty encountered was one of exposure. As it was impossible to get a meter reading, several shots were made of the lighting effect with a still camera. I kept a record of exposures and used the most satisfactory result as a guide for the cine exposure.

One amusing incident occurred as a result of our method of making the end title. The words, *The End*, were pasted on the top of a steel air raid helmet. Myrtle, who must "pinch hit" for her husband after his untimely accident, leans over to kiss him, and the end title, on top of the helmet, comes into view for the closing scene. After the cast had left, I placed the helmet in the closet. About midnight, we had a real alert, and it was necessary for me to go into action. It is fortunate that I am not superstitious, for I went on duty with "The End" still on the helmet!

## Practical films

[Continued from page 452]

and even a local company of the New Jersey State Guard.

Throughout the production, which extended over a period of three months, Mr. Lazarus was blessed with the finest kind of cooperation from all concerned. R. H. MacIntyre seems to head the list, as chairman of the local Civilian Defense Council, followed by Mayor A. H. Elder, Police Chief William Higgins, Fire Chief Thomas F. Carty and the local Red Cross chairman, Isaac Forshay. The picture has been heavily booked throughout the fall for screenings before numerous neighboring civic bodies.

## Are school movie clubs worth while?

[Continued from page 451]

club activity?" one may ask. Such questions should be asked, in an effort to determine whether the time, energy and expense devoted to the activity are justified. In the case of the New Haven High School Motion Picture Club, as previously stated, evidence has recently been produced which enables the club's sponsors for the first time to state without reservation that the answer is definitely "yes."

Three former officers of the club are now in the production business, as president and business manager, director and cameraman, respectively, of *their own* company, within three years of the time the youngest of them graduated from high school. Their story is one which illustrates the results of leisure time interests carried through to an interesting, self made occupation.

Joe and Wally were president and vicepresident of the movie club in their senior year, acting as script writer and director in the production of an inconsequential comedy, called *Achilles the Heel*, concerning the love of a boy for butterflies, the love of a girl for the boy and the self interested meddling of —Achilles, the "heel"! In addition to this work, they were active in promoting other phases of the club's program, including a series of auditorium programs designed to raise money for the club's coffers.

Being the most active members, they were recommended by the club's supervisor for jobs as ushers in a newly organized theatre in town. As a result of intelligent understanding of the field with which they were now directly, although rather insignificantly, connected, they came to be esteemed by the sponsors of the theatre, and within a short time one of them had become assistant manager, while the other had made a connection with the exploitation department of a theatrical distributor.

The club continued to function, including on its program, incidentally, talks about the motion picture industry by these successful alumni. Meanwhile, Harry entered the picture, from behind the camera, for he was an amateur still photographer of considerable ability.

As a club member, he soon learned the techniques of motion picture filming, and, because of his skill, he was the acknowledged leader of the group during his senior year. Almost single handed, he assumed responsibility for the production of an 800 foot film, recording typical student life at New Haven High, supervising the direction, doing most of the camera work or training other students to assist him and supervising the editing of the film and doing a fine job of it. Thoroughly instilled with a love of this type of work, he determined to go further with it, in spite of the fact that family misfortune deprived him of any financial help. Dismayed, but not discouraged, he worked long, hard hours in a market for nearly two years, saving enough money to put himself through the New York Institute of Photography.

During the latter part of 1940, a new film unit, Bald Eagle Film Productions, came into existence, founded upon a very small amount of capital, but a large amount of enthusiasm and determination — and some practical experience to back it up. The company consists of Joseph Einhorn as producer (that is, business manager), Wallace Rosenthal as director and Harry Alpert as cameraman. To local industrial concerns, these three "sold" the idea of short 16mm. films as an advertising medium, for display at local expositions, in store windows and in similar places.

With capital thus accumulated, the company entered classroom film production, choosing subjects in fields until then neglected; and, in an effort to make their subjects pedagogically as well as technically sound, the producers secured the services of experienced teachers—some of them their own former instructors—in accumulating and arranging the material. Their first film, *Geometry in Action*, made its debut in the fall of 1940; the second, a ten min-

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ute film about the Punic War, for Ancient History, was released later; each of these films fills a gap in educational film catalogs.

J. Murray Lee and Doris May Lee, in their book, *The Child and His Curriculum*, list nine "values of creative learning"—1. self discovery; 2. self reliance; 3. persistence; 4. enthusiasm; 5. intellectual honesty; 6. intellectual adventurousness; 7. constructive use of leisure; 8. appreciation (of the efforts of others); 9. means of expression. Certainly, measured by these criteria, the activities of motion picture clubs, sponsored by many schools throughout the United States today, may be rated high in effectiveness and practicability.

## The clinic

[Continued from page 457]

tripods, you can convince him if you can persuade him to shoot a roll of film and to take one scene with a tripod, the next without a tripod and so on throughout the roll. When such a film is projected, the difference in the two sets of shots is very apparent, and the improvement made by the use of a tripod should be sufficient argument in itself. Every movie club should make such a demonstration reel for its new members—fifty feet of 16mm. film is enough for the job.

## Death Valley comes alive

[Continued from page 446]

I cranked the family vehicle and started out, with many misgivings about bringing back a good picture.

After arriving in the Valley and studying the conditions, I was happy that I had not prepared a definite continuity plan, for I found so many interesting subjects that none of the literature had hinted at. So, I decided to work out the continuity on the editing board. However, I did make one resolve. Regardless of the subject, I should make a sequence of it and not just a snapshot. For each subject, I tried to get a long shot, a medium shot and a closeup.

To open the picture, I filmed my car passing through the east entrance monument of the Valley. This entrance is an excellent color scene, for the monument is constructed of red travertine rock. About a mile from the entrance is the registration station. I filmed my car being driven to the station and stopping there. The ranger is shown coming out for the registration, and there is a closeup of the ranger, writing down the answers to the questions he put to the driver.

To establish my location more fully and to show the vastness of Death Valley, I drove over an excellent road to Dante's View, which is more than 5000 feet above the Valley, and took a series of shots. I was tempted to "pan" at this point, but I overcame this temptation and, as a result, I have a sequence of beautiful scenes.

On my return trip from Dante's View, I stopped off at the former mining town of Ryan. At this place, an old baby gauge mining railroad is used for showing tourists the workings of a borax mine of former days. I climbed a rise in front of the Desert View Hotel and made a slow panorama of the mining town, stopping when the little train came into view. Next I got a medium shot of the tourists getting on board; then, from another viewpoint, I got a head on shot of the train starting on its journey. (The train moves very slowly, and you have plenty of time to run ahead and get a shot of it coming around a curve.) I finished the sequence with a scene of the train disappearing into the mine tunnel.

Next in order came Zabriskie Point. with its varicolored eroded hills and canyons. When you film it, you will catch, in the distance, Manly Beacon, an outstanding peak, and snow capped Telescope Peak. Here, again, you are tempted to "pan," but don't do it!

Now for some general shots in the Valley itself. First, Furnace Creek Inn, a luxury hotel built of native stone, will beckon you. Shots of tennis courts, outdoor swimming pool, terrace gardens and shaded nooks are all fare for your lens.

A mile down the road is Furnace Creek Ranch, unlike any other ranch in the West, for it is located below sea level.

Through the entrance of the ranch, I got my long shot of Furnace Creek Inn. Near the entrance of Furnace Creek Ranch are the original twenty mule team wagons, with their massive wheels and the water trailer. (Don't overlook taking low angle views of the wheels, to emphasize their size.) Also, at this point is a strange steam tractor which was built to displace the mule teams, but which was abandoned after one trip because it used too much fuel and water for desert country.

There are some beautiful date palm gardens at the ranch, and near by are the ruins of the Old Harmony Borax Works. Crumbling old adobe walls, rusty boilers and tanks are all that remain of this historical spot. Morning is the best time of day to visit this place.

I filmed the rest of the Valley in the following order.

GOLDEN CANYON is made impressive by a gorgeous display of colors, from deep purples to rich golden. To obtain the best shots, climb up the sides to some of the ridges; then drive to the upper end of the canyon, park the car and take some of the short trails radiating therefrom.

MUSHROOM ROCK is a weirdly shaped lava formation, carved in the semblance of a gigantic mushroom by wind driven sand. The best views are from the south side, at a spot about fifty feet from the road on the side hill.

ARTIST'S DRIVE is a circular trip into a region that is remarkable for its colorings. At a point called Kaleidoscopic View, the cliff for which it was named is in various shades of green, red, brown, white and black, which reminds one of an artist's palette. Before returning to the highway, get a shot of the canyon toward the west, with the Valley below and snow capped Telescope Peak in the background. The afternoon is the best time.

DEVIL'S GOLF COURSE is a vast expanse of jagged salt formations, best filmed in the afternoon, so that you may get scenes with some contrast.

SALT POOLS are deep, limpid pools of water beneath a floor of salt. The water is so saturated with salt that crystals constantly form on the surface, which either drift to the side of the pool or sink and become a part of the salt beds. The salt forms so rapidly that the pools must be blasted open once a year.

NATURAL BRIDGE is a remarkable arch spanning a canyon. A wide angle lens will be handy here. Drive your car to the parking spot and then walk up the canyon under the bridge, where you can pick a camera viewpoint that will include some sky seen through the archway.

BADWATER is the lowest point in North America. If you set up your camera near the sign, you can get the Badwater Pool with Telescope Peak not only reflected in the water but also in the background.

DEATH VALLEY SCOTTY'S CASTLE charges an entry and guide fee, but you will find it worth while. An excellent general view of the castle is to be had by climbing the rise to the east of the buildings. The grounds lend themselves to many fine pictures. If you have a telephoto lens, get closeups of the clock face and tower, the sun dial and the unique weathervane. The best part of the day may be spent here, but save about two hours in the afternoon to go over to:

UBEHEBE CRATER, which is three miles from Scotty's. This extinct volcano is unique and of the rare type formed in an inverted cone. It is gigantic in size and will tax your skill in getting a general view. It is several hundred feet deep and exposes many different layers of varicolored strata.

DEVIL'S CORNFIELD is arrowweed which resembles shocks of corn tied in the middle. It should be filmed from a low angle.

SAND DUNES are best taken early in the morning or late afternoon, when the shadows are long and the ripples are more distinct.

RHYOLITE is a typical ghost town, not within the Valley itself but tied very closely to it historically. The crumbling buildings, standing archways and skeletons of three story buildings can be filmed. In this town, there is an interesting old house, built entirely of beer bottles. It is in a remarkable state of preservation. Old mines abound hereabout.

CHARCOAL KILNS are high in the Panamint Mountains, up Wildrose Canyon, and worth while pictures of the kilns await you. They were built in the 1870's. While you are in this neighborhood, visit:

AUGUERREBERRY POINT, which is a view similar to Dante's, except that you are looking east. This spot is worth while if you like the spectacular.

EAGLE BORAX WORKS or BENNETT'S WELLS are down in the Valley. There are marshes near by, with lush grasses on which herds of wild burros are usually feeding. With the aid of telephoto lenses, you can get some fine closeups.

If you are fortunate enough to visit the Valley in the spring of a wet year, you will get many varieties of common and rare wild flowers. Don't forget auxiliary lenses for this work.

## Amateur clubs

[Continued from page 450]

winners in the competition's five classes are as follows: Travel and Scenic—*Florida*, by Mr. Mesaros; *Summertime*, by Charles H. Benjamin, ACL; Story—*Hubby Finds a Hobby*, by Mr. Benjamin; *Making The Grade*, by Mr. Mesaros; Educational—*That All The Earth May Know*, by C. Manley DeBevoise, ACL; *Bettas*, by John Larson; Documentary and News—*New York World's Fair*, by Charles Foster; *Cutting Old Ties*, by F. S. Sinclaire, ACL; Flowers and Animals—*A Day in the Country*, by Sam Fass. The board of judges included Charles H. Coles, ACL, chief of photography for the American Museum of Natural History; Robert M. Coles, ACL, secretary of the Metropolitan Motion Picture Club; Joseph F. Hollywood, ACL, chairman of the New York 8mm. Motion Picture Club; Leo J. Heffernan, FACL, Maxim Award winner in 1941; James W. Moore, ACL, continuity and club consultant of the Amateur Cinema League.

## News of the industry

[Continued from page 458]

### Post suggestions

Post Pictures Corporation, 723 Seventh Avenue, New York City, has added a number of 16mm. sound short subjects to its fall list and suggests that they be shown in groups of two or more, to make up a complete program, or be screened in conjunction with a full length feature, to make a program of balanced interest. Among these new shorts are the following releases—the *Flip the Frog* series, cartoons; *Poetic Gems*, thirteen one reel adaptations of the poems of Edgar A. Guest; and *Port O'Call Travelogs*, thirty one subjects of one reel each, with Deane Dickason as commentator. In addition, six *Mickey McGuire* comedies and eight *Western Featurettes* are available in two reel lengths.

### New Brandon releases

Brandon Films, Inc., 1600 Broadway, New York City, has just released a timely Russian film dealing with the people of Poland, Jugo-Slavia, the Ukraine and Russia and their struggle for freedom from Fascism. The title of this film is *This is the Enemy!* New films in the *Movies to Help Win the War* series are *Front Line Hospital*, *Proper Steps*, *Our Lungs* and *A Child Went Forth.* A group of musical features for recreational programs will also be listed in the new Brandon catalog, including the following titles—*Tanya*, *Mozart*, *Pagliacci*, *A Musical Story*, *Moonlight Sonata* and *Volga Volga*.

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**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.**

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1942.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y.; Editor, Arthur L. Gale, 420 Lexington Avenue, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y. Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 23rd day of September, 1942. (My commission expires March 30, 1944.)
MARIE SIPP, Notary Public.

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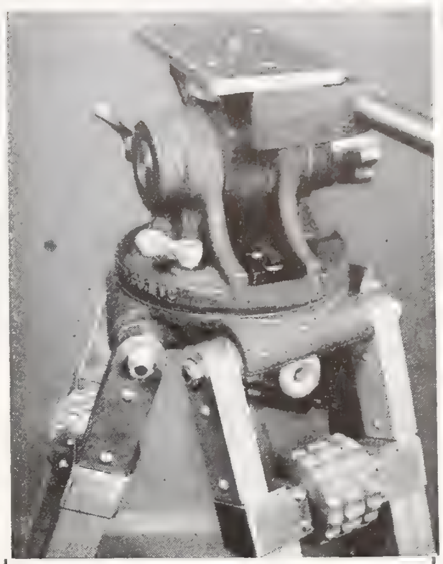

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### LATEST RELEASES

**Trees and Homes,** 1 reel, 16mm. sound on film, color; produced by James A. Fitzpatrick.

Offered to: groups.

Available from: Weyerhaeuser Sales Company, at Tacoma, Wash., St. Paul, Minn., and Newark, N. J.

*Trees and Homes* was filmed in the great timber producing areas of Washington, Oregon and Idaho, and it pictures the legends, romance and color of the lumber industry, with the story of reforestation as a background.

**New Foods Make News,** 16mm. sound on film, black and white, with a Technicolor sequence, running 28 minutes; produced by Frosted Foods Sales Corporation.

Offered to: groups.

Available from: Frosted Foods Sales Corporation, 250 Park Avenue, New York, N. Y.

*New Foods Make News* depicts a tour through the modern Birds Eye Packing Plant, located at Bridgeton, N. J. Emphasis is placed on the great care taken in the selection of seed and in planting, growing and harvesting Birds Eye peas. All steps in packaging and quick freezing are shown. Handling poultry at another plant is also pictured, followed by sequences showing the purchase and serving of these foods.

### SNOW TITLE

**Title letters in snow are easy to make, and they form an ideal introduction to an outdoor winter film. The small boy looks out of an upstairs window and views with delight a flat plot of snow that is freshly fallen. He dons his boots, rushes out and tramples a complicated design in the white surface, which turns out to be a title, outlined by the boy's path in the snow.**

**Fishing Movies,** eighteen 1 reel, 16mm. films, black and white silent, some in color, running 15 to 18 minutes each; produced by South Bend Bait Company.

Offered to: groups.

Available from: South Bend Bait Company, Film Service Bureau, South Bend, Ind.

These fishing pictures feature nearly all types of fish to be caught in North America, both in Canada and in the United States. Some of the subjects are *Fighting Salmon, Lake Trout Thrills, Nibigami Muskies, Seeking Steelheads. In Quest of the Bronzeback* and *Fishing Gamely for Game Fish.* A list and application blank are available.

### LENS SHELTER

**It is a great temptation to go outdoors and to film one of those nice decorative snowstorms in which the large, wet flakes drift lazily down. There is no reason why this should not be done except that, if a snowflake or two should lodge on the front glass element of the lens, the scene's definition would be spoiled. A deep lens hood or a good old fashioned black umbrella will shelter the lens.**

**Rhythm in Water Color,** 1 reel, 16mm. silent Kodachrome; produced by Josef E. Princiotta, ACL.

Offered to: groups.

Available from: The American Crayon Company, Educational Department, 9 Rockefeller Plaza, New York, N. Y.

*Rhythm in Water Color* points out the recurring patterns and designs in nature and their adaptation into motif material for water color arrangements. Milo Winters, artist, is shown at work.

**Thunderheads Over the Pacific,** 1600 feet, 16mm. sound on film, natural color; produced by the Minneapolis-Moline Power Implement Company.

Offered to: groups.

Available from: Minneapolis-Moline Power Implement Company, Minneapolis, Minn.

*Thunderheads Over the Pacific,* filmed just before the start of hostilities between Japan and the United States, is a travelog of the Far East, showing the Japanese infiltration in the Philippines and the Dutch East Indies. Scenes in these places are pictured, as well as shots of the fortresses of Singapore and Hongkong and others.

**Meat for America,** 2 reels, 16mm. sound on film, black and white; produced by Armour and Company.

Offered to: groups.

Available from: Armour and Company, Sales Promotion Department, Union Stock Yards, Chicago, Ill.

*Meat for America* explains why meat animals were domesticated, depicts ham judging on the hoof, packers' and government examinations and all operations in the largest beef dressing plant in the world.

**Mines Above Ground,** 2 reels, 16mm. sound on film, black and white, running 19 minutes; produced by Western Electric Company.

Offered to: groups.

Available from: Motion Picture Bureau, Western Electric Company, 195 Broadway, New York, N. Y.

*Mines Above Ground* dramatizes the story of salvage and its importance in this war. The picture outlines the Bell System's conservation program and shows methods used by Western Electric to reclaim and reuse scrap metals. The Industrial Salvage Section of W.P.B. has recommended this picture to local salvage sections.

**Forest Treasures,** 16mm. sound on film, black and white, running 25 minutes; produced by The Veneer Association.

Offered to: Individuals and groups.

Available from: The Veneer Association, Charles E. Close, Secretary, 616 South Michigan Avenue, Chicago, Ill.

*Forest Treasures* tells the inside story of the world's rare woods from far continents to America, from forest to veneers and from ancient Egypt to the cabinet makers of Georgian England. The film ends with examples of contemporary uses of wood in furniture.

**Loaf With Maca,** 16mm. sound on film, black and white, running 12 minutes; produced by Northwestern Yeast Company.

Offered to: groups.

Available from: Educational Department, Northwestern Yeast Company, 1750 North Ashland Avenue, Chicago, Ill.

*Loaf With Maca* pictures a bread-making demonstration that offers information on the art of mixing, kneading and molding bread and rolls.

### SOLID TITLES

**Fancy lettering, with its whorls and whirls, has its place, but its place is not in the realm of motion picture titling. While all title lettering need not be in block style, the simpler and bolder styles are much more legible and practical, even if not quite so decorative.**

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■ RENT 16mm. sound films 50c reel, silent 25c. Large selection; late releases; new prints; free catalog. UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, N. J.

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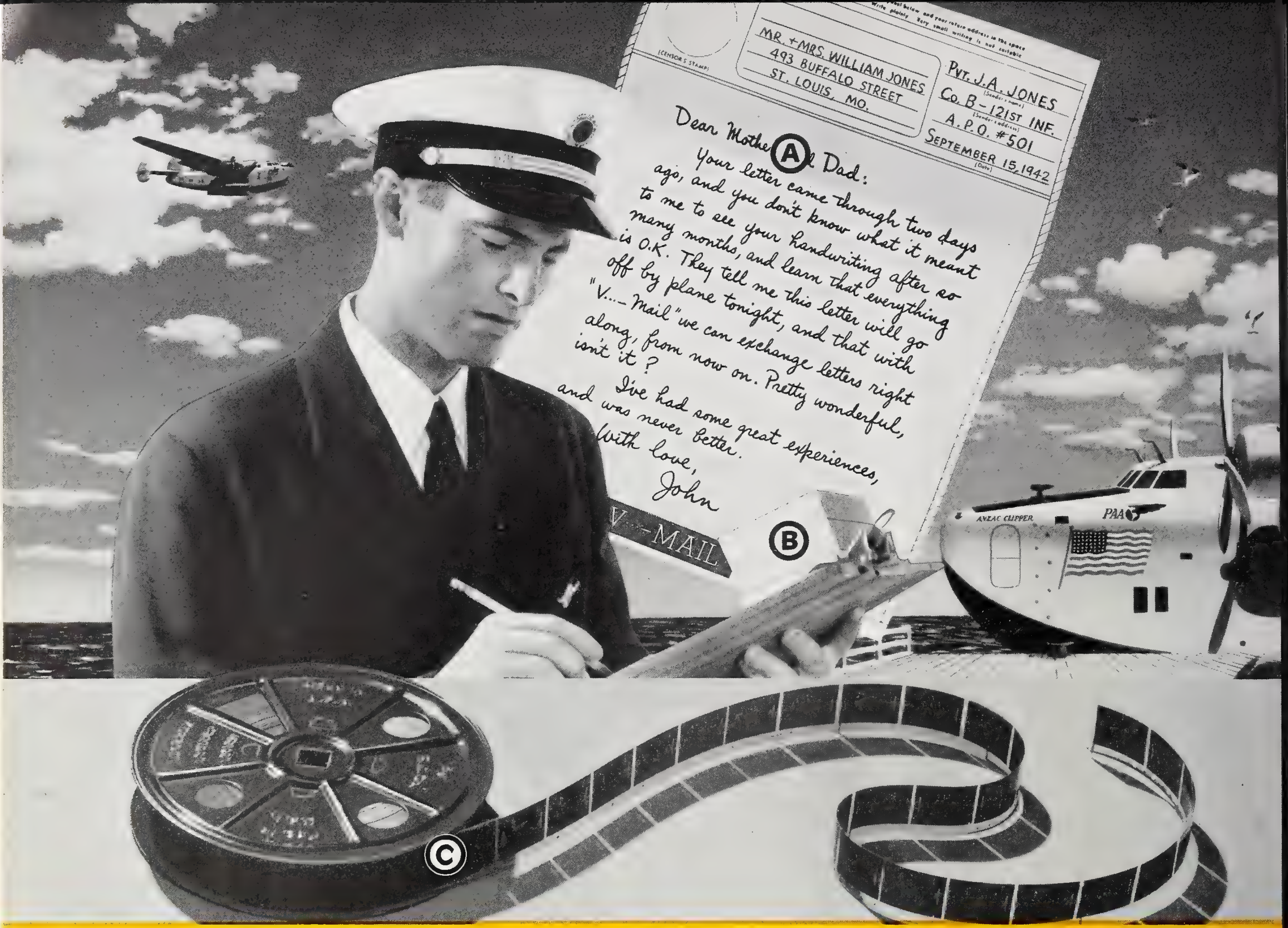

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SEPTEMBER 15, 1942
(Date)

Dear Mothe[illegible]d Dad:

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I've had some great experiences, and was never better.

With love,
John

**A**—You read a letter in your boy's own writing, like that reproduced above. **B**—The three small boxes in the photograph contain over 5000 of these letters—in the form of photographic film. **C**—On this one roll of 16-mm. film—shown in reduced size—1700 letters have been photographed.

# Kodak created, U.S. Government adopts "V···-MAIL"... for communication with our men on distant fronts

YOUR BOY writes you a letter on a sheet of paper—regular letter size. This is photographed on Kodak microfilm—is reduced in size to about a quarter of a square inch . . . Now it has only 1/100 of the weight of normal mail.

With thousands of other letters—85,000 letters weighing 2000 pounds weigh only 20 when reduced to microfilm—it is swiftly flown from his distant outpost to America.

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And your letters to him, which you write on special forms, go by the same space-saving, time-saving V···— Mail.

Kodak developed and perfected the process . . . Pan American Airways and British Overseas Airways, the two great pioneers in transoceanic air transport, blazed the air trails . . . and the three companies, as Airgraphs, Ltd., offered the service to the American and British governments.

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Airgraph, or V···— Mail as it is called here, is an adaptation of Kodak's *Recordak System* which has revolutionized the record-keeping methods of thousands of banks and business houses. Many records of the U.S. Census, Social Security, and Army Selective Service are on microfilm—error-proof, tamper-proof, lasting photographic copies of the original bulky records . . . Eastman Kodak Company, Rochester, N. Y.

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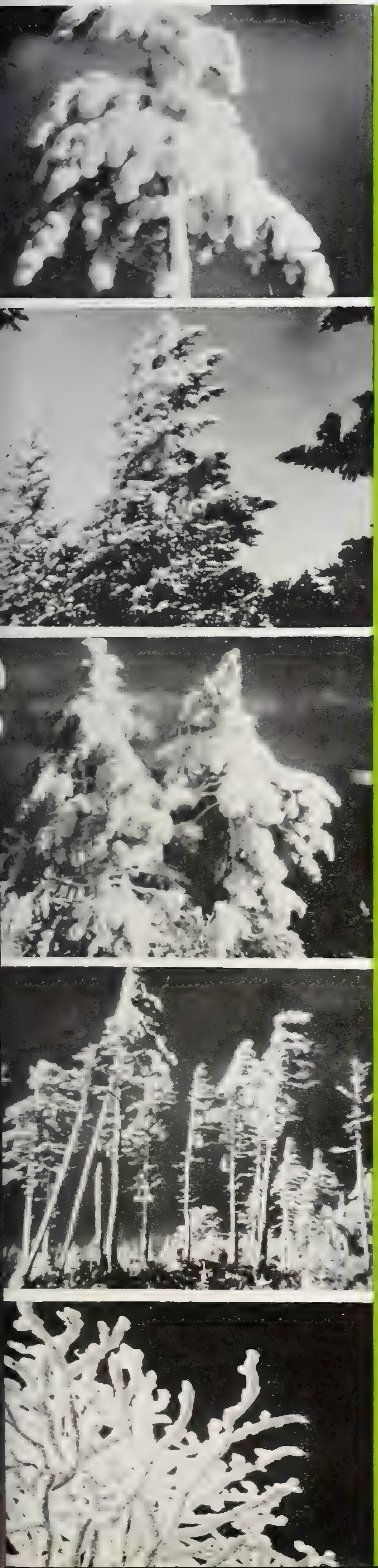
# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



## ★ *The Ten Best and the Maxim Award*

• Announcing the films placing in Ten Best and the winner of the Maxim Award for 1942, with reviews of all pictures listed.

## ★ NOTES FOR XMAS SHOTS

• Technical suggestions for Christmas reels, with data on getting good scenes of the Christmas tree.

## ★ WASHINGTON FILM NEWS

• A new department from Washington that gives the latest news on government film activities.

## ★ HOLLYWOOD LIGHTING

• Shots from current theatrical pictures with analysis of the lighting setups used.

**25c** **DECEMBER, 1942**

# CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

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Printed by WNU, N. Y., in the U.S.A.

★★★★★★★★★★★★★★★★★★★★★★★★

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**A welcome gift that will bring pleasure and service to your movie making friend, the year round. Immediately he will receive THE ACL MOVIE BOOK and he can apply for the booklets and service sheets.**

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**Enclosed is my remittance for $5.00 made payable to Amateur Cinema League, Inc., for one year's membership dues. (This includes one year's subscription to MOVIE MAKERS at the special membership rate of $2.00, this amount being part of the $5.00 membership fee.) To *nonmembers,* subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada; $3.50 in other countries.**

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★★★★★★★★★★★★★★★★★★★★★★★★

## EQUIPMENT WANTED

■ WANTED—Auricon or Eastman 110 v.-60 cycle synchronous motor for the Cine Special. Also blimp. 16mm. Steinman or that type developing tank. BILLY KNOX, 330 E. Boardman St., Youngstown, Ohio.

■ NEW or used 16mm. sound projector with synchronous motor, Ampro or Bell & Howell; furnish details. JULIAN TOWNSEND, 136 Lincoln Blvd., Kenmore, N. Y.

■ WANT: BELL & HOWELL DIPLOMAT PROJECTOR, late model; quote condition, lens, serial number and cash price. HANS BACH, 1740 Holland Ave., Bronx, New York City.

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■ LOWEST prices for latest 8-16mm. home movies. Exchanges—rentals—sales. Every purchase guaranteed. Free catalogue. BAILEY FILMS, 1651 Cosmo, Hollywood.

■ 16MM. sound rentals, over 130 sound programs, $5.00 day; $9.50 week. Big bulletin free. V AND W FILMS, 1253 W. 18th, Chicago.

## FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ COMPLETE STOCK, 8-16mm. films for sale. Free catalogue. Reels exchanged, silent $1.00, sound $2.00. Low rental on selected sound features. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers; new and used prints. Sales—Exchanges—Trade-ins. RIEDEL FILMS, Dept. MM-1242, 3207 Joslyn Rd., Cleveland, Ohio.

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■ WANTED—Used 16mm. sound film; all subjects; send list and prices. E. C. CAMPBELL, 1214 Cleveland Hts. Blvd., Cleveland Hts., Ohio.

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■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY, INC., D-50, Meriden, Conn.

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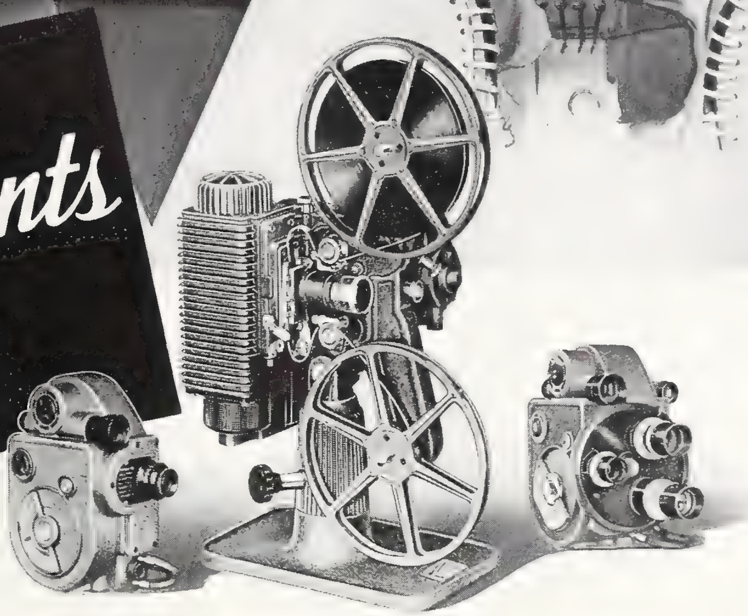

# ARE NOW

# The *Full Time* JOB OF THOSE WHO MADE Revere 8 CAMERAS AND PROJECTORS

**SHARE**
*Your Pleasure in*
*Revere* **MOVIES!**

Many people who had planned to buy Revere 8 mm movie equipment for Christmas will be unable to do so this year. It is, therefore, more important than ever that those who are fortunate enough to own equipment share their pleasure with others. If you have a camera why not take movies of your neighbor's children now and surprise them with a reel of film this Christmas?

**IF YOU are planning to buy a Revere 8 mm motion picture camera or projector for Christmas — you had better start looking now! Some dealers still have a few available. But their stocks are dwindling fast. For Revere is now fully converted to the production of precision-built aircraft instruments and war supplies.**

**On land and sea as well as in the air, precision-built *Revere radio instruments* and parts help to maintain vital communication contacts—so essential to coordinated war efforts.**

**Other Revere-made war products (the nature of which cannot be disclosed) are also helping our armed forces rid the world of tyrants who would destroy freedom, self-government and everything we hold dear.**

**Revere is proud to have been entrusted with the production of these war supplies all of which require high standards of accuracy. Revere craftsmen, accustomed to meeting rigid specifications for precision in making Revere Cameras and Projectors, welcome the privilege of applying their skill to products which will help speed the final victory. Revere Camera Company, Chicago, Illinois.**

*Buy* U. S.
WAR SAVINGS
BONDS and
STAMPS

**Revere** *Quality 8 mm Equipment*

# WASHINGTON FILM NEWS

## Latest reports of the government's use of movies

WILLIAM M. NELSON

> *With this number,* Movie Makers *initiates a new column,* Washington Film News, *written by William M. Nelson in Washington, D. C. The new department will present news of government motion picture activities, both in the production and in the use of films.*
>
> *Mr. Nelson, a frequent* Movie Makers *contributor in past years, is particularly well equipped to report motion picture activities from Washington. For three years, he was in charge of the Washington Bureau of* Look. *Then he wrote and directed commercial motion pictures for E. K. Blake, Inc., and prepared short subjects for Columbia. With Guy Bolte, he was in charge of the production and distribution of motion pictures for the Democratic National Committee in the Presidential campaign of 1940. He has been, until recently, Chief of the Photographic Section of the Office of War Information and for the Office for Emergency Management.* Movie Makers *welcomes* Washington Film News. Editor.

NOT so long ago, our government's attitude about its movies was that of some amateurs. Its cinematic efforts were infrequent and dilettantish. Occasionally a camera would be poked at a wheat field, or it would make a quick "pan" along the Mississippi, but that was about all. The results didn't add up to much.

About two years before Pearl Harbor, official Washington decided to pull itself together and to do something with movies. Things were brewing in the world, what with Hirohito, Hitler and other nuisances. The country knew that some kind of test was coming. Washington had a pretty good blueprint of what that test would be. It would include a large army, an enlarged navy. There would be less meat on the nation's tables. Factories would divert their energies to war work; highways would have less cars, and cars would have fewer tires. An army of shopgirls and housewives would become an army of machinists and welders. There would be higher taxes, empty store counters and whole communities organizing to meet a common danger.

And ready to meet this test would be 140,000,000 people, all willing to help, if they were told clearly how they could do it.

There were a lot of things to tell them. They would have to raid their attics for junk, to make guns; they must know how to recognize enemy planes in the sky and enemy agents in their midst on the streets; they would have to be given practical suggestions about doing with fewer tires, less meat and less sugar. Women would have to be shown how to operate lathes and other machines. They would have to face the grim fact that wars cost money and that it was their money that would foot the bill.

There was the problem of how to make these things clear. People don't read the long speeches of government officials; they don't follow economic trends in the financial pages of newspapers; to some of them, textbooks are laborious. But—there were movies.

So, films have gone to work in Washington, to win the war.

**During the past two years, and particularly since Pearl Harbor, motion picture activity in Washington has increased steadily to the point where today it may reasonably be argued that the motion picture capital of the United States has moved from Hollywood to Washington. Certainly from the standpoint of the diversity of the production and technical operations being conducted, there is some comparison. Agencies on many fronts are using films to do jobs that have never been done by movies before—in government or out. Hollywood is cooperating, as it has in all times of national stress, but today the impetus and direction are coming from Washington.**

Probably the greatest single war time development in the theatrical motion picture industry has been the creation of its War Activities Committee. This committee is composed of several executives from many branches of that industry—producers, distributors and exhibitors—who have banded together to determine how movies may best be used to further the war program and to expedite the use of movies all along the line.

**The War Activities Committee is composed of several sub committees, of which the most important is the Theatres Division. This group, long before Pearl Harbor, obtained pledges from 15,000 theatre owners to the effect that they would show all war films that were recommended for theatrical distribution by the War Activities Committee. To date, this committee has recommended that some fifty five such films be shown in theatres, and the quality of the approved product has been such as to convince even the most skeptical movie goer that his cinematic fare is not being over salted or sugared. Of the fifty five films thus far approved, most have come from government, or government sponsored, cameras; a few have come from private industry.**

Chief virtue of the War Activities Committee is to keep out of theatres war films that carry no message, but are simply hysterical, flag waving exhortations. Chief accomplishment is breaking down the lines of competitive studio distribution on war films. Hollywood studios thrive on competition and have certainly learned to recognize the profit motive. But it is to their credit that, during a war, they are willing to forget both these factors in a united effort to defeat a common enemy.

**Credit for giving to 16mm. films the greatest official recognition they have ever had must go to the Office of War Information's Bureau of Motion Pictures, which has duplicated in 16mm. almost every 35mm. theatrical film that it has produced and released. O.W.I.'s bureau has lined up some 150 distributors (the figure includes college and university film libraries) who are servicing 16mm. prints of O.W.I. films at cost, or at a small service charge for rental.**

O.W.I. has also been instrumental in securing 16mm. prints of many Holly-

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# MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

# FREE FILM REVIEWS

## You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

**Salvage,** 1 reel, 16mm. sound on film, black and white, running 7 minutes; produced by the Office of War Information, United States Government.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas Texas; 19 South La Salle Street, Chicago, Ill.; 347 Madison Avenue, New York, N. Y.

*Salvage* presents a serious discussion by Donald Nelson, head of the War Production Board, on the great need for every American to contribute metals, fats and rubber to the war effort.

**This Land of Ours,** 2400 feet, 16mm. sound on film Kodachrome; produced by the Minneapolis-Moline Power Implement Company.

OFFERED TO: groups.

AVAILABLE FROM: Minneapolis-Moline Power Implement Company, Minneapolis, Minn.

*This Land of Ours* combines a study of farming methods that are used in each section of the United States with a travelog that shows the historic and scenic points of interest throughout the country. Modern farm machinery and tractors are shown in use.

**Into the Wringer and Out — With J. Smedley Sprout,** 1 reel, 16mm. sound on film, black and white; produced by the General Electric Product Service Department, in the studios of Spot Film Productions, Inc., New York City.

OFFERED TO: groups.

AVAILABLE FROM: H. L. Miller, Motion Picture Office, General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.

*Into the Wringer and Out* shows the conservative methods of the use and care of washing machines. With many humorous incidents to enliven the narrative, the film demonstrates the harmful effect that an amateur tinkerer may have on the mechanism of a washer.

**Fifty-Two Pay Checks Each Year,** 1200 feet, 16mm. sound on film, black and white; produced by the Nunn-Bush Shoe Company.

OFFERED TO: groups.

AVAILABLE FROM: Burton Holmes Films, Inc., Free Loan Sound Film Library, 7510 North Ashland Avenue, Chicago, Ill.

*Fifty-Two Pay Checks Each Year* portrays the results that are achieved by the Nunn-Bush plan of yearly salaries for its employees. The film offers a worth while aid to instructors in economics, sociology, civics and industrial relations. It is recommended for upper school grades and adults.

**Steel—A Symphony of Industry,** 16mm., 2 reels, sound on film, black and white; produced by the American Iron and Steel Institute.

OFFERED TO: educational groups.

AVAILABLE FROM: American Iron and Steel Institute, 350 Fifth Avenue, New York, N. Y.

*Steel—A Symphony of Industry* describes briefly, and in non technical terms, the principal steel making operations.

**More Life in Living,** 16mm. sound on film, black and white, running 12 minutes; produced by the National Dairy Council.

OFFERED TO: groups.

AVAILABLE FROM: The National Dairy Council, 111 North Canal Street, Chicago, Ill.; or the Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South La Salle Street, Chicago, Ill.; and 347 Madison Avenue, New York, N. Y.

*More Life in Living* emphasizes the importance of milk and dairy products in the diet.

EDUCATOR'S COMMENT: This film will appeal to all pupils who are approximately over ten years of age and it is therefore very useful in food or health classes. It has enough vitamin information to be worthy of careful study by high school or adult home economic classes. It is good as an assembly picture.—*E.D.C.*

**Pipeline,** 1500 feet, 16mm. color, sound on film; produced by The Texas Company.

OFFERED TO: employee groups and service clubs.

AVAILABLE FROM: Public Relations Department, The Texas Company, 135 East 42nd Street, New York, N. Y.

*Pipeline* is a record of the lives of the employees who keep oil moving through the 118,000 miles of pipeline that The Texas Company has built throughout the country, to keep its petroleum and petroleum products flowing from wells to refineries to points of distribution. Most of the film deals with the Texas-New Mexico Pipe Line Company's line and gives a series of visual impressions of the people who build and operate the lines.

**Deep Horizons,** 1250 feet, 16mm. color, sound on film; produced by The Texas Company.

OFFERED TO: employee groups and service clubs.

AVAILABLE FROM: Public Relations Department, The Texas Company, 135 East 42nd Street, New York, N. Y.

*Deep Horizons*, subtitled *The Biography of an Oil Well*, portrays in "documentary" fashion the methods used to discover and produce crude oil. The seismograph method of locating oil is explained, and the actual drilling to a depth of 5396 feet is shown.

**Venezuela,** 16mm. sound on film, black and white, running 12 minutes; produced by the Office of the Coordinator of Inter-American Affairs.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South La Salle Street, Chicago, Ill.; 347 Madison Avenue, New York, N. Y.

*Venezuela* presents an excellent film tour of that South American country. Sugar plantations, cutting mahogany, collections of native precious stones, rice fields and other sights and activities are shown.

EDUCATOR'S COMMENT: Geography, Spanish and social science students will welcome this well planned film. It may be used effectively from the fifth grade to adult levels.—*H.R.F.*

### KEEP YOUR CEMENT CAPPED

**Film cement will thicken if the cap is left off the bottle for any length of time. The thickened fluid is not only more difficult to use in splicing, but it has definitely less holding power than fresh cement. Cement should act as a solvent, and not as a glue, and evaporation makes it lose its effect.**

# GUARDING AMERICA'S OUTPOSTS

## Yet, Almost Every Night They See *Movies*

IT'S twilight on the Caribbean . . . the day patrol is ended . . . "Chow" is over . . . and the boys are eagerly awaiting the evening movie show.

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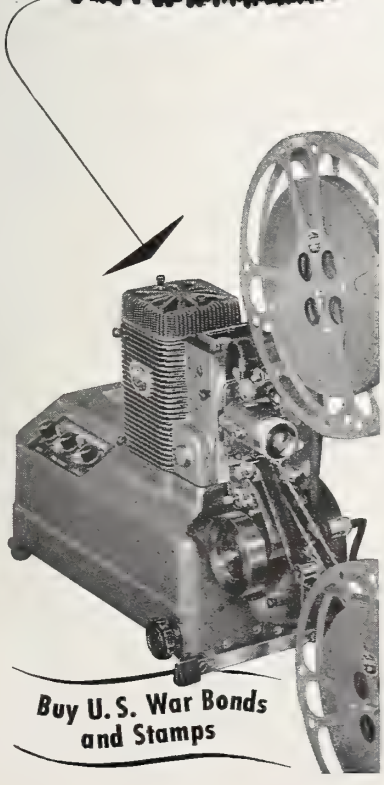

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PRECISION CINE EQUIPMENT

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## VOLUME 17, 1942

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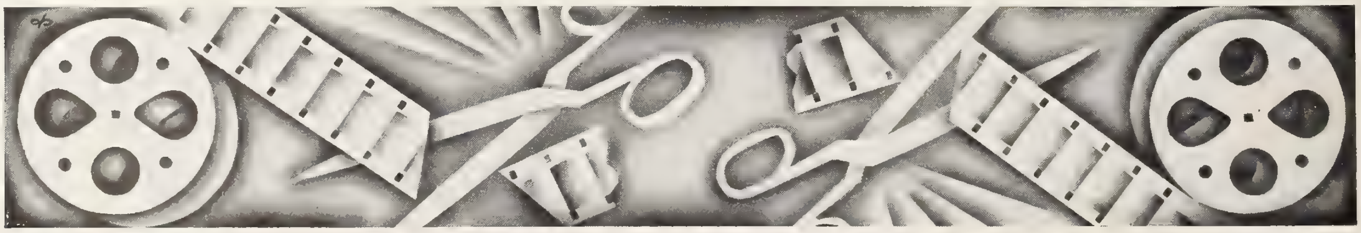

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## CLEAN YOUR LENS

A necktie and a shirttail are logical parts of the male wardrobe, but neither of them makes good material with which to clean the surface of a lens. You can purchase a small bottle of lens cleaning fluid from any camera store and can use it in conjunction with lens cleaning tissue without danger of damaging the "heart" of your camera.

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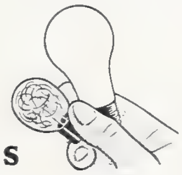

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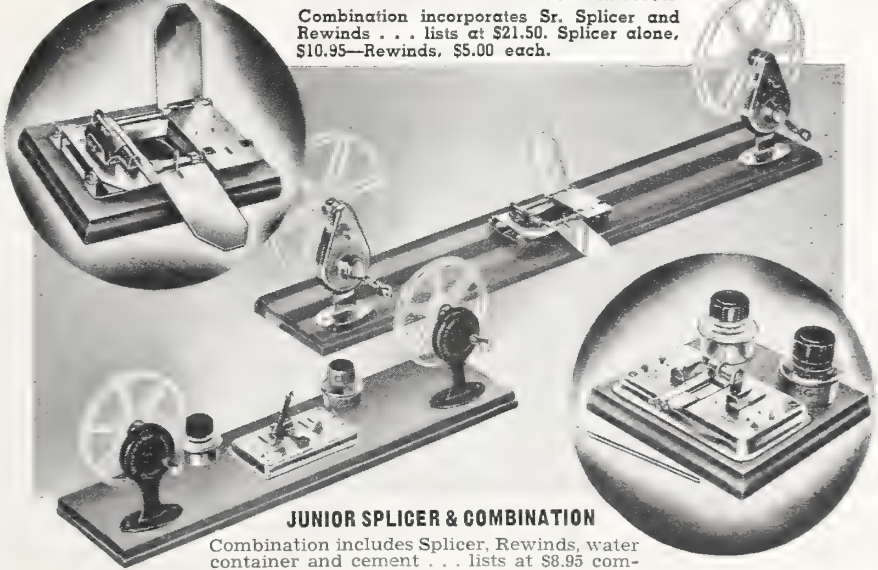

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# Closeups—What filmers are doing

Annually, at this time, it is our pleasant privilege to send forth the signal. "Well fought!" For competitors in any art form run, always, the danger of grave distress, a disappointment far more poignant than seems likely in any other lists save those of Dan Cupid. To those producers, then, whose fine pictures have just failed to place, we send with all our heart, "Well done! Well fought . . . and Try again!"

We looked this year for effects of the war on our chosen hobby. If they were there, they were not, certainly, those we had expected. Although the quantity of the competition may not have exceeded last year, the quality of all entries reached an unusually high level. The war, if anything, seems to have had its most marked effect on the subject matter selected and the manner in which these subjects have been treated. The Maxim Award winner, one finds, is a devout, dignified, yet altogether delightful tribute to the spirit of Russian Easter. *In the Beginning*, from the Ten Best, is a lyric testament to God's handiwork, based directly on the Bible.

This same tendency to look behind and beyond the surface beauty of our world can be traced clearly in pictures only slightly less expert. The Harmon Foundation found much on which to meditate in *Land of the Sky*, from the sensitive cameras of Ray and Virginia Garner. Henry E. Hird, ACL, who is no stranger to Ten Best honors with his impeccable nature studies, turned philosopher (without answer) in *What's It All About?* Social welfare caught the attention of Dr. Richard A. Chesrow, ACL, in his sound on film study of the work carried on by Chicago's West Side Community Center.

No less serious in purpose, though obviously less probing in their approach, were a number of purely record films of the world as their makers found it. Foresta Wood, ACL, recorded for her husband, who is chief of Exploration and Field Studies for the American Geographical Society, the rigors of an Alaskan expedition in *Aerial Mountaineering*. Albert I. Cartledge, a New Englander, paid tribute to the craftsmanship and courage of Gloucester's boatmen with *Down to the Sea in Ships*, while Edward B. Heyl, ACL, on the staff of the Civil Aeronautics Board, turned his personal 8mm. camera toward the problems of air transport in *Skyways. Glen Ridge Defends Itself*, a thorough record of one New Jersey community's civilian defense efforts, is reporting per se—a natural production for news publishing Sydney A. Lazarus, ACL.

But the lighter sides of life had their innings as well. Dr. J. Allyn Thatcher, ACL, took civilian defense with a grain of good natured salt in his *What Price Victory?* Leo Caloia, ACL, puts "gags" and gusto, with *Latitude 26*, into the legend of a henpecked husband on an idyllic desert isle, with George A. Valentine poking pictorial derision at theatrical double bills in *A Double Order of Fun*. Louis McMahon, ACL, ably abetted by his younger brother and sister, turned from the flaming six guns of *The Black Rider* to the farce comedy of *Miss Sherlock*, with many an engaging moment of madness. *Murder in Kodachrome* marked what may be the swan song of the veteran Rockville Cinema Club, with both cast and cameraman headed for more important duties.

Travel, if anything, was a casualty of the world conflict. Francis Hirst, ACL, got farthest from home with *Heart of the Rockies*, in the Canadian Northwest, while George Mesaros, ACL, headed south to find *Florida 1941. Summertime* was a pleasant and peaceful vacation record by Charles H. Benjamin, ACL, marked by a moody and effective study of dusk over a deserted lake. Joseph J. Harley, ACL, returned to the Saranac haunts of *Auntie in Moccasins*, to bring back a testament of fun and good fellowship in *Land of My Dreams*.

Perhaps the keenest competition in this year's selections was to be found among the films of fact. *How to Paint in the Chinese Way*, by the Harmon Foundation, and *Rhythm in Watercolor*, by Josef Princiotta, ACL, bore competent testimony to the teaching power of the camera and projector. Frances Christeson, ACL, a librarian, took an informative look into the intricacies of library operation with *Yours for the Taking*. Medical science should benefit by the abilities of Morton H. Read, ACL, as expressed in *Subtotal Gastrectomy*, while nature study and its sturdy devotees are pleasingly painted in *Days Afield*, by Frank E. Gunnell, FACL.

## AIR SHOTS

**We know that you can do no more filming of airplanes during the war; but, if you should need some shots of this type, to use as transitions in your last year's vacation film, you can get them. Make an enlargement of a still shot of a plane in flight and slowly draw it past the camera. The speed with which the photograph should be moved will depend upon the effect that you want, and a trial shot should be made first.**

# FROM THE PRESIDENT

WE APPROACH the second war time Christmas for the United States in the second World War.

A year ago, we faced our second great test of battle in less than a half century. We faced it confidently, but with uncertainty. The confidence remains this year, and some of the uncertainty has gone. We have got into the stride of war and have learned how to march with its insistent demands. We know that our fighting men everywhere measure up to our finest traditions. We believe that those of us at home will do our part honestly and capably.

Movie makers have served. They have helped to locate films and pictures for the Office of Strategic Services; they have made movies of civilian defense activities and records of Red Cross chapters; they have shown training films in their communities, as volunteer projectionists. They have done much and they can, and will, do more.

We have learned that, in the face of restrictions on new equipment and less available film, non theatrical movies can keep alive and active. Movie makers are proving that their hobby is an effective means of finding necessary relaxation in the tenseness of war effort. All summer long, cine cameras were recording the interesting and the beautiful places near at hand, and cameramen were observing carefully the prohibitions on filming in certain localities of war importance. These same cameras are busy in winter, as they were busy in autumn.

The quality and the number of the films that competed for placement in MOVIE MAKERS Ten Best for 1942 and for the honor of the Hiram Percy Maxim Memorial Award are encouraging. Far from any letting down in excellence, the 1942 crop of superior movies stands very high.

It has long been a custom for the President of the Amateur Cinema League to send greetings to movie makers everywhere at Christmas time, through the medium of this page. This year, it seems to him that he should, rather, send greetings, on behalf of movie makers, to the personal filmers who are serving all over the world in the armed forces. They are men and women of many countries, but they are men and women of good will, determined to protect their national ways of life from assault and destruction. They repudiate and will destroy the bandits of Japan, Germany and their satellite accomplices.

As we send these warriors a Christmas greeting, we assure them that we intend to preserve our part of a normal world against the time of their return to it. We are the guardians of freedom of expression in film. That freedom we shall keep alive and that expression we shall improve and widen. There can be no better Christmas gift for our soldiers, sailors and marines than a solemn promise to them that we at home will hold precious and, to the last ditch, defend the realities for which they are fighting. With such a determination, we face our second year of war and, in that confidence, we say "Merry Christmas!"

ACL

**The AMATEUR CINEMA LEAGUE, Inc.** *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Amateur Cinema League offices are open from
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Hiram Percy Maxim Award for 1942—"Russian Easter" by George W. Serebrykoff, ACL.

## Films selected for 1942 by the editorial staff of MOVIE MAKERS

"Autumn" by Robert P. Kehoe, ACL

"Awakening" by Herman Bartel, ACL

"Back to the Soil" By George Mesaros, ACL

"Fire from the Skies" by Long Beach Cinema Club

"In the Beginning" by Fred C. Ells, FACL

"Incident from Life" by Kendall T. Greenwood, ACL

"The Voorlezer's House" by Frank E. Gunnell, FACL

F.M. RECEIVER

"Listen—It's FM!" by General Electric Company

"Railroads Speed the Freights" by Willard Pictures

# THE TEN BEST AND THE MAXIM MEMORIAL AWARD

Julie Serebrykoff

• George W. Serebrykoff, ACL, who won the Hiram Percy Maxim Memorial Award of 1942 with his study of the Russian Church, "Russian Easter."

In Movie Makers Ten Best Non Theatrical Films of 1942, Kodachrome again takes all the places and 8mm. filming is represented, just as in last year's list, by only one successful contender. In this thirteenth annual selection, made at a time when the whole world is at war, films of peace are predominant.

As in previous years, two places in the Ten Best were allotted to films of the special class, for making which the cameraman received compensation from a client. Eight places were provided for films of the general class.

The Hiram Percy Maxim Memorial Award goes to a citizen of the United States, although the subject of his film is of foreign origin. The Award carries with it a check for one hundred dollars, as well as a replica of the Maxim Memorial, which is at League headquarters. The name of the winner is inscribed on the memorial itself. This prized Award, the highest honor in non theatrical filming, was instituted in 1937 by Percy Maxim Lee, FACL, daughter of the Amateur Cinema League's Founder.

Movie Makers is proud to present to the world of amateur movies the winner of

### *The Hiram Percy Maxim Memorial Award for 1942*

*Russian Easter*, 900 feet, 16mm. Kodachrome, by George W. Serebrykoff, ACL, of New York City.

Next are offered the Ten Best Non Theatrical Films of 1942, as chosen by the staff of this magazine, listed alphabetically, by subjects, in the two classes:

### Ten Best — General Class

*Autumn*, 200 feet, 16mm. Kodachrome, with music on disc, by Robert P. Kehoe, ACL, of New York City.

*Awakening*, 900 feet, 16mm. Kodachrome, with music on disc, by Herman Bartel, ACL, of New Rochelle, N. Y.

*Back to the Soil*, 350 feet, 16mm. Kodachrome, with music on disc, by George Mesaros, ACL, of Elmhurst, N. Y.

*Fire from the Skies*, 400 feet, 16mm. Kodachrome, sound on film, by Long Beach Cinema Club, of Long Beach, Calif.

*In the Beginning*, 1500 feet, 16mm. Kodachrome, with music on disc, by Fred C. Ells, FACL, of Pacific Palisades, Calif.

*Incident from Life*, 200 feet, 8mm. Kodachrome, by Kendall T. Greenwood, ACL, of Sanford, Maine.

*Russian Easter*, previously particularized.

*The Voorlezer's House*, 400 feet, 16mm. Kodachrome, by Frank E. Gunnell, FACL, of West New Brighton, N. Y.

### Ten Best—Special Class

*Listen—It's FM!*, 800 feet, 16mm. Kodachrome, sound on film, by the Sales Education Section of the General Electric Company, located at Bridgeport, Conn.

*Railroads Speed the Freights*, 400 feet, 16mm. Kodachrome, sound on film, by Willard Pictures, of New York City, filmed by T. W. Willard, ACL, president of the company, with narrative comment by Lowell Thomas, ACL.

The Honorable Mentions follow, listed alphabetically, in the two classes.

### Honorable Mention—General Class

*By the Garden Steps*, 600 feet, 16mm. Kodachrome, by Ross M. Gridley, ACL, of Beaver, Pa.

*Campus Frontiers*, 1200 feet, 16mm. Kodachrome with narrative and music on disc, by George Chuck Klein, ACL, of Yellow Springs, Ohio.

*Canada's Garden Province*, 800 feet, 16mm. Kodachrome, by Harley H. Bixler, ACL, of Schenectady, N. Y.

*Cine Whimsy*, 700 feet, 16mm. black and white, sound on film, by Robert Fels, of New York City.

*Dad and I Took a Walk*, 500 feet, 16mm. Kodachrome, with music on disc, by W. W. Vincent, jr., ACL, of Kenosha, Wisc.

*Monterey Peninsula*, 200 feet, 8mm. Kodachrome, by Kenneth L. Lockwood, of San Leandro, Calif.

*Retinal Detachment Operation*, 350 feet, 16mm. Kodachrome, by Dr. Robert Mallory, III, ACL, of Philadelphia, Pa.

*Sternwheeler Odyssey*, 600 feet, 16mm. Kodachrome,

"By the Garden Steps" by Ross M. Gridley, ACL

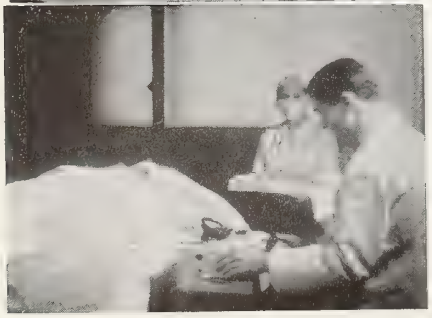
"Campus Frontiers" by George Chuck Klein, ACL

"Canada's Garden Province" by Harley H. Bixler, ACL

"Cine Whimsy" by Robert Fels

"Dad and I Took a a Walk" by W. W. Vincent, jr., ACL

"Monterey Peninsula" by Kenneth L. Lockwood



"Retinal Detachment Operation" by Dr. Robert Mallory, III, ACL

with music and sound effects on disc, by Sidney Moritz, ACL, of New York City.

*The Utah Trail*, 175 feet, 8mm. Kodachrome, with music on disc, by Al. Morton, ACL, of Salt Lake City, Utah.

*White Hearts*, 700 feet, 16mm. Kodachrome, by William R. Hutchinson, ACL, of Newburgh, N. Y.

### Honorable Mention—Special Class

*Fairchild PT-19 Trainer*, 1000 feet, 16mm. Kodachrome, sound on film, by Willard Pictures, of New York City, filmed by Hermon Holt, III.

*Living Mayas of Guatemala*, 1600 feet, 16mm. Kodachrome, by Giles G. Healey, ACL, of Cornwall, N. Y.

*New York Calling*, 800 feet, 16mm. Kodachrome, sound on film, by the New York Central System, ACL, filmed by Frederick G. Beach, ACL, supervisor of the Motion Picture Bureau of the System, located in New York City.

*Oxy-Acetylene Welding*, 800 feet, 16mm. Kodachrome, by the Harmon Foundation, of New York City, filmed by Ray Garner.

*Teeth and Good Health*, 500 feet, 16mm. Kodachrome, by Morton H. Read, ACL, of Springfield, Mass.

Amateur Cinema League members carry off most of the honors, with eighteen of the twenty five listed films made by them. The Harmon Foundation, although not a League member as an organization, maintains a number of memberships for its staff. The Long Beach Cinema Club has no organizational League membership, but it has a generous number of League members in its ranks. Willard Pictures is in a similar position, with Mr. Willard and Mr. Thomas (of radio fame) entitled to add ACL after their names. Both the New York Central System and Mr. Beach are League members. Two Fellows of the Amateur Cinema League, Messrs. Ells and Gunnell, are place winners among the Ten Best.

Of the twenty five films honored, twenty four are Kodachrome, with only one black and white. Eleven of them are silent, six have music on disc, six are sound on film, one has music and sound effects on disc and one has music and narrative on disc. Last year, twelve films had some kind of sound; this year, fourteen have it.

Again, as so often in the past, New York leads in place winners, with fourteen pictures. This lead is very large, since only California, with three, and Pennsylvania, with two films, have more than one place. States with one honor are Connecticut, Maine, Massachusetts, Ohio, Utah and Wisconsin. Only one city, metropolitan New York, has more than one place, with a total of nine. It is greatly to be regretted that the rules of this year's selection again precluded the receipt of entries from countries outside the United States. This exclusion took from the choice of the Ten Best the always numerous entries from the Dominion of Canada. The limitation came by reason of the time that was taken, when the rules were prepared, for the passage through censorship of films from outside the United States. This time has lately been much reduced, and it is earnestly hoped that the 1943 rules can again permit Canadian entries and those from Mexico. If the war continues in 1943, it is not likely that overseas entries can be received, because of transportation limitations.

Previous honors winners appear this year in the persons of Messrs. Bixler, Ells, Greenwood, Gunnell, Hutchinson, Kehoe, Moritz and Read. The Harmon Foundation and Willard Pictures make a total of ten previously honored producers out of the twenty five listed competitors.

Educational films, of which there are seven, are more numerous than those in any other category. There are five human record pictures, five industrials and five scenics. There is one family film, one philosophical picture and one photoplay.

The Hiram Percy Maxim Memorial Award goes to a motion picture

"Sternwheeler Odyssey" by Sidney Moritz, ACL

"The Utah Trail" by Al. Morton, ACL

"White Hearts" by William R. Hutchinson, ACL

"Fairchild PT-19 Trainer" by Willard Pictures

"Living Mayas of Guatemala" by Giles C. Healey, ACL

"New York Calling" by New York Central System, ACL

"Oxy-Acetylene Welding" by Harmon Foundation

that has recorded a great event—Easter and the rebirth of Spring—and has commented worthily upon its religious, its natural and its human aspects. Here is a large canvas, the details upon which are presented with unfailing intelligence and cinematic unity. MOVIE MAKERS is happy to find a newcomer to the ranks of contest winners in Mr. Serebrykoff.

Detailed reviews of the honored films follow.

### Russian Easter

*Russian Easter* is a reverent and impressive film of the celebration of Easter in the Russian Orthodox Church and in the homes of Russians living in this country, all presented against the background of the birth of spring. Easter in the Russian Church is more closely associated with the coming of spring than it is in some other faiths, and the antiphonal cry, "Truly Christ is risen!" finds its response in leafing trees, budding flowers and virescent hillsides. Accordingly, this is a joyful film, filled with the gladness of Easter and of spring.

The rich liturgy of the Easter season in the Russian Church is presented with intelligently planned sequences that span the time from the beginning of Lent to three days after Easter. Interwoven are sequences of home life, as the household prepares for the celebration and the feast at Easter. So, the picture actually consists of three themes—Easter in the church, Easter in a private home and the coming of spring, all interrelated by a masterly handling of film planning and editing.

Outstanding scenes in this picture are the shots of Church of Alexander Nevsky in the winter snow, looking like a color print of old Russia, and the shots of the dinner, after Easter services, when family and guests eat the traditional Easter dishes. This latter sequence has particular grace and charm.

Mr. Serebrykoff has made a sincere and delightful film that bolsters one's faith in the future of amateur movie making, for he has produced a brilliant picture that could be made only by an amateur in the full and accurate sense of the word—a film that would have been profaned by professionalism.

### Autumn

*Autumn*, by Robert P. Kehoe, now takes the lead in an ever lengthening series of exquisite natural miniatures, recorded by this engineer with art at his finger tips. Having reported earlier on the bluster of a late, unfriendly fall, Mr. Kehoe turns in this film to the warm beauty and haunting sadness of autumn's Indian summer. Life is drifting toward death, to be sure, yet it moves in peace down the placid stream, with loveliness through the golden air. But one cannot describe the incredible imagery of a Kehoe study. As well put under the intellectual microscope a Wordsworth sonnet or a Keatsian ode. *Autumn*, as brief as it is poignant, is his best work to date. As long as color film can still be had, we see no reason why the good Lord's handiwork should go unsung.

### Awakening

Most movie makers look about for suitable music for a picture, only after it has been completed. Herman

[Continued on page 506]

"Teeth and Good Health" by Morton H. Reed, ACL

# VARIATIONS ON A CHRISTMAS THEME

## Familiar situations and suggestions for giving them fresh treatment

RICHARD LOCKWOOD

I SHOULD like to have a roll of Kodachrome for every time a movie making friend of mine has chirped, "No, I'm not shooting any more footage on that subject. I've taken it from all angles; I've exhausted its possibilities."

Maybe you have heard such a comment, particularly at Christmas time. Anybody who has ever squinted through a finder has taken movies at Christmas. The suspense, color and enthusiasm of young and old alike provide movie makers with a scenario par excellence. Such procedures as buying, wrapping and hiding gifts, letters to Santa Claus, activity in the kitchen, the anticipation of the children and sly goings on of their elders are preliminaries to the main event, but not one whit less good movie material. Add to these trimming the tree, hanging stockings and the excitement that heralds Christmas morning, and you have a scenario that needs no embellishment whatsoever to make it a colorful movie. The plain fact is that Christmas in its entirety is a pretty large filming order.

Since each Christmas provides such a wealth of picture making possibilities, so many individual plots, why not concentrate on just one of them? It is a wise idea to narrow down to a part of this broad scenario, any part that holds the most appeal to you. Such concentration not only enables you to do a better job, but it leaves you with much material for future pictures. What! You have taken pictures of *everything* at Christmas? Well, perhaps there are ways of gilding the lily.

Almost every movie making parent has taken what I should call Plot Number One, a straightforward, unadorned story of a child at Christmas. Here is the plot that I followed for the first Christmas movie I made. Does it sound familiar?

Title. *Linda's Third Christmas.*

*Closeup.* The cover of the book, *The Night Before Christmas.* Withdraw the camera to show:

*Semi closeup.* Linda, in pajamas, sitting on Mother's lap. Mother is reading the story from the book.

*Closeups.* Both Mother and Linda.

*Medium shot.* Mother puts down the book and takes Linda to her room.

*Semi closeup.* Mother tucks Linda into bed.

*Closeup.* A hand turns out the light.

*Medium long shot.* The exterior of the house, with snow falling and lights showing in the windows. *Fade out.*

*Closeup. Fade in.* Linda awakes as the morning sun comes in the window.

*Medium shot.* Linda climbs over the crib gate, pattering toward the hall.

*Medium shot.* A corner showing the Christmas tree, with a doorway in the background. The door opens, and Linda gets her first glimpse of the tree.

*Closeup.* The expression on Linda's face as she sees the tree.

*Closeups* and *medium shots.* Linda opens packages, discovering toys and playing with them, covered from all angles.

*Medium shot.* Linda goes to bed after a thrill filled day, a new stuffed bear clenched in one fist. Move camera forward to a card still tied to the bear.

*Closeup.* The card, reading *A Merry, Merry Christmas. Fade out.*

The veteran movie maker may snort at the simplicity of this old, time worn scenario. Remember, though, that no two Christmases are alike and that you could use

[Continued on page 510]

16mm. scenes by Richard Lockwood

• Frames from author's own film of his daughter's Christmas.

Morton Harvey from F. P. G

• A little care will insure top notch holiday scenes in your films. Shoot trimming the tree and the children on Christmas morning.

Elizabeth R. Hibbs

Ewing Galloway

# Notes for Xmas shots

## Ideas for filming the tree and Christmas festivities

For those Christmas Eve shots of your youngster dreaming happily of tomorrow's joy, remember the reaction of Type A Kodachrome exposed to daylight without a filter. It turns a luminous, silvery blue. So, just push the child's bed over by a window, where direct rays of sunlight can fall across it, expose only for the high lights, and the result will be a moonlight scene of the first order.

If you are planning, this year, on a sequence of Dad dressed up in the conventional Santa suit, try using an inflated basketball bladder instead of a pillow for the Grand Old Man's *embonpoint.* Then, when the children discover his identity, Dad can shrink visibly under their sharp eyed derision.

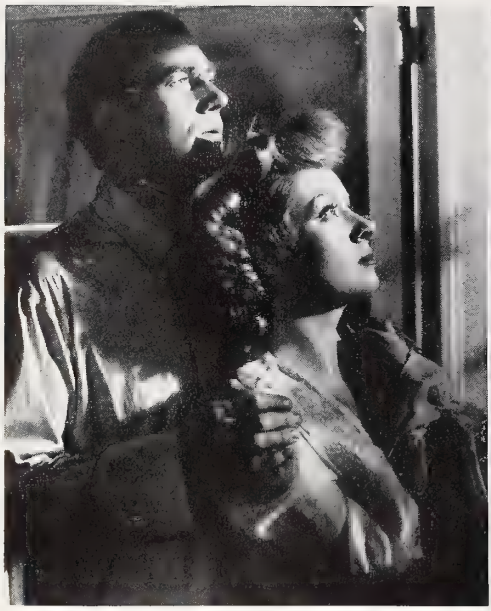
Your own helping of turkey may get cold, but the holiday dinner table is still one of the best places to capture natural and unposed portraits of each member of your festive family gathering. If they know what's good for them, they will be far too busy to act up or object.

Scenes of and about the Christmas tree in the living room are seldom very satisfactory unless certain fundamental facts are kept in mind. If you pose children in light colored pajamas or clothing against a dark tree, you will never get a meter reading that will do full justice both to tree and children, as there may be a difference of as much as three or four stops in the exposure required. The best plan is to film the scenes in which persons appear in such a manner as to include only a branch or two of the tree in the composition. When it is desired to show the tree, do not let a person appear directly in front of it, but rather place him at one side.

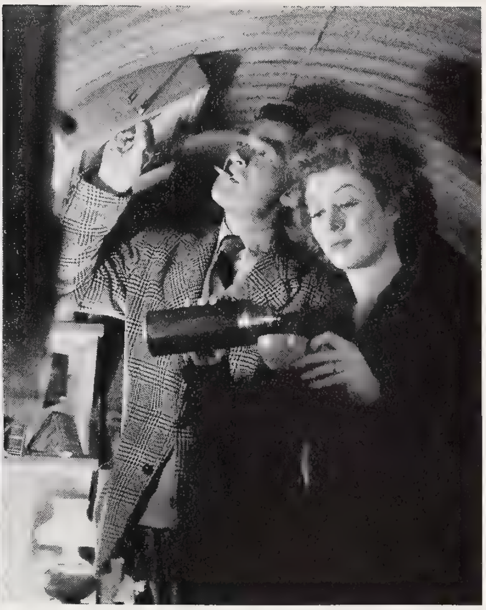
Of course, if you have enough lighting equipment so that you can place most of it to illuminate the tree, while small units illuminate the children, you have a good solution for the problem, but

[Continued on page 519]

Metro Goldwyn Mayer

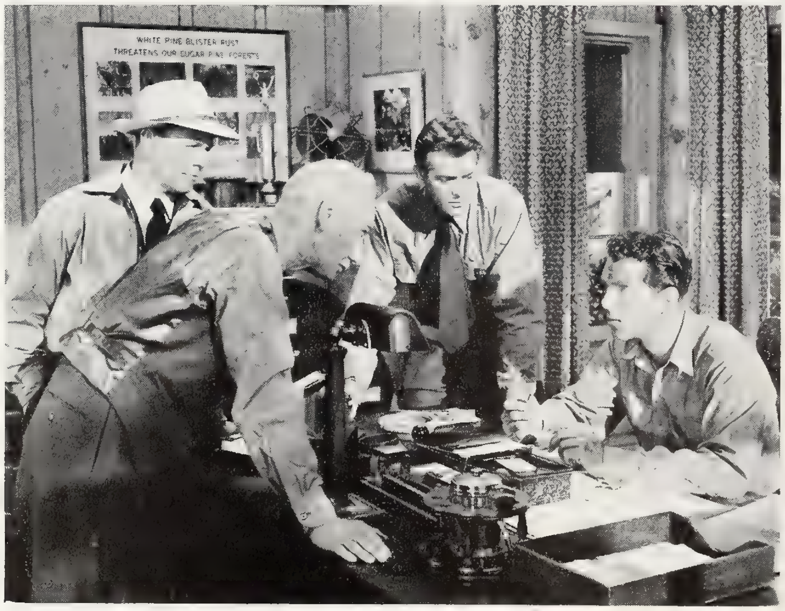


1. Scene from *Mrs. Miniver* that illustrates handling of "fake" moonlight shots.



2. Another shot in *Mrs. Miniver* that shows treatment of illumination supposed to come from lamp.

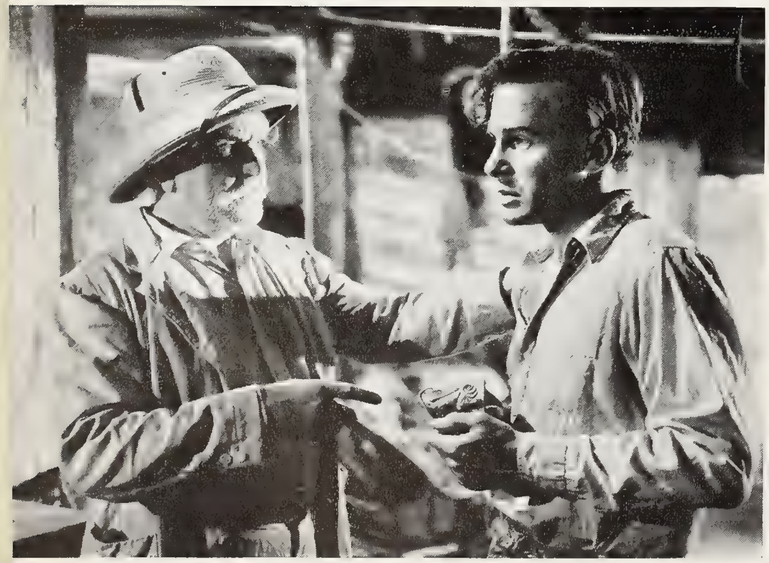
Paramount



WHITE PINE BLISTER RUST
THREATENS OUR SUGAR PINE FORESTS

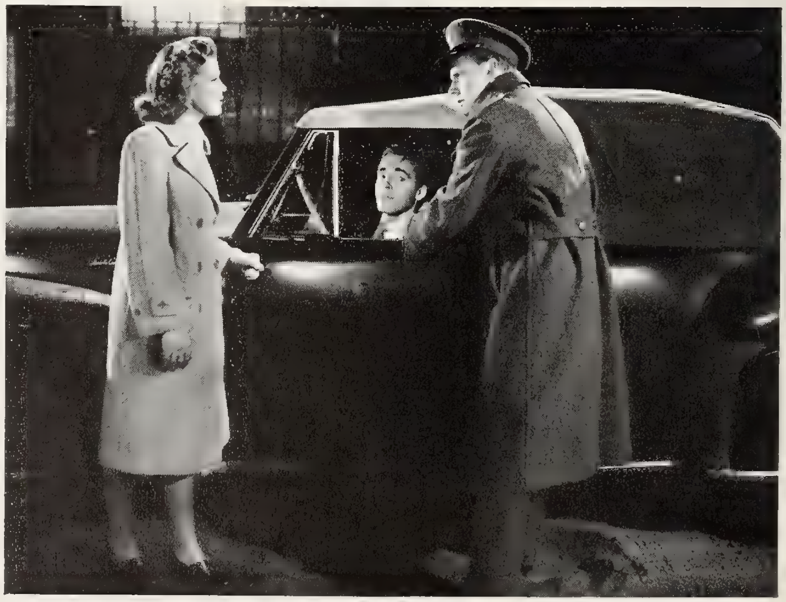
3. *The Forest Rangers* offers this scene of average room lighting, typical of the aim of amateur movie makers.

Metro Goldwyn Mayer



4. In this shot from *White Cargo,* the illumination is on a level with the actors' heads, giving the effect of a primitive place.

5. A night scene from *The War Against Mrs. Hadley* that is easier to illuminate than it appears. Note how actors' faces are high lighted.



Metro Goldwyn Mayer

# How Hollywood lights

## Examples of studio illumination that amateurs can follow

ART students make it a common practice to visit exhibitions of the works of successful painters, so that they may study the methods of success. Movie makers do not have to go beyond the neighborhood theatre, to find subject matter that often will merit close scrutiny. The theatrical screen is filled with examples that may give us high marks to shoot at or provide solutions of our simple problems.

It is not always the most advertised films that display excellent camera technique; so, you will learn to watch for the work of certain cameramen whose methods may be helpful to you. When you see films, you may want to see them once for the story, as entertainment, and then, if the picture warrants it, once again, to study technical methods. In almost every film, you will find some point of interest.

Some still photographs from recent pictures are shown on the opposite page, with a few of the comments that a student of movie lighting might make or that he would like to have made for his benefit.

### 1. INDOOR MOONLIGHT

A scene of this type can easily be filmed well, but it is often badly lighted. The light is supposedly coming into a completely darkened room, and it represents moonlight. Thus, it is logical that the main illumination be from the window that the players face. What amateurs often forget is the fact that we also need some light to relieve the shadow portions of the faces, so that we may have the full effect of roundness. To light a similar scene adequately, a No. 2 or No. 4 bulb, just outside the window, and a No. 1 bulb, about eight or ten feet from the subjects on the side toward the camera, can be used with excellent effect. The high light on the man's hand emphasizes his mental tenseness.

### 2. LIGHTED BY A SMALL LAMP

This example is somewhat similar to the previous one. In this case, the light is supposed to come from the small lamp shown in the lower left portion of the scene. If you note carefully, you will see that the light from this lamp actually is shining on the side of the man and that it could not possibly illuminate his face or the woman's. The effective illumination really comes from a light placed at about the same level as the light that can be seen, but which is masked from sight by objects in the foreground. By leaving the large dark area on the front of the woman, the illusion of a small amount of light is retained, although actually the essential action is lighted beyond reality, so that the audience may be able to understand it.

### 3. OFFICE IN THE DAYTIME

This scene is quite similar to an average indoor scene in our home filming, in that a small group is shown in an ordinary room. The most common mistake which inexpert filmers make is to light everything from the front, with the lights at eye level. Actually, very few rooms are illuminated in this unbalanced fashion. Even if ceiling lights are absent, the normal placement of lamps provides an overhead lighting for the entire room. The lights here are almost all above the action, but a few lower lights take care of the shadows that would otherwise appear under the chins of the players. Note, also, that the background is kept well lighted but that it is less brilliantly illuminated than are the players. From the daylight seen through a window in the rear, we conclude that the scene is that of an office in daytime, lighted electrically.

### 4. OUT IN THE WILD COUNTRY

Now we have a scene that is directly in contrast to the previous one, in that the lights all appear to be on a level with the players' heads. This special lighting gives the effect of their being in a more or less primitive place, illuminated by lanterns or lamps on tables rather than by electric or other fixtures overhead. It also makes for a more dramatic effect, as there are large masses of light and shadow upon the players. It is not always necessary to have the subject's face entirely illuminated.

In this scene, it will be noted that the dark hair of the actor on the right comes directly in front of a dark mass in the background. Therefore, one light has been placed to shine upon his head, from a position slightly to the rear. This arrangement gives an "edge light" which shows the outline and makes the head stand out from the dark shadows. An exceptionally suave use of light is the accented profile of the man on the right (produced by the heavy shadow on his left cheek and neck) which conveys clearly the fact that he is much disturbed by the speech of the older man.

### 5. SHOT IN THE NIGHT

Here is a scene which many amateurs would consider as technically very difficult. It is quite easy in reality. Too often, an amateur attempts to light a night scene as brightly as it might be illuminated in the daytime; but that kind of lighting is not at all desirable, if the effect of night is wanted. In this picture, it will be noted that the chief amount of light comes from above, partially from the moon (supposedly) and partially from an adjacent street light. The blackness of the background is relieved by light coming from a window (only the bottom of which is shown at the top of the photograph) which illuminates the metal fence. The lighting on the three subjects comes from the sides so that enough shadow areas remain to retain the night effect. The high lights on the automobile add to the definite effect of night.

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

**West Liberty records** The Victory Community Chest of West Liberty, Iowa, is $100.00 richer, thanks to the efforts of the West Liberty Movie Makers Club, ACL, reports Dr. T. A. Robertson, ACL, group president. The club's contribution to the war effort was made through the production of *Wapsie on Parade*, a 1200 foot, 8mm. Kodachrome survey of community activities in the township of Wapsinonoc. The film has been screened twice before capacity audiences in the local high school, netting the handsome hundred dollar profit above all expenses.

**In Oklahoma City** *Spring*, a one reel, 16mm. Kodachrome study by H. A. Houston, ACL, took first award in the recent annual contest of the Movie Makers Club of Oklahoma City, ACL. Dr. Houston's entry was followed, in order, by *Goldilocks*, by Mary Francis, ACL, and *Victory Garden*, by Virginia Adams, both productions in 8mm. color. The contest was judged by the consulting staff of the ACL. Films seen at recent meetings of this unit have been *The Shooting of Dan McGrew*, by the Lubbock (Texas) Movie Club; *American Indian Exposition*, by John Wallis; *Pre War Philippines*, filmed by Major McAfee and presented by a club member, Fay McAfee; *Dreams Come True*, by Hugh Metcalf, ACL.

**Suburban serves** Members of the Suburban Cine Club, ACL, in Minneapolis, should be reaching the premier screening stage in their production of a 400 foot, 8mm. monochrome film on First Aid, designed for use by the local Red Cross and other civilian defense agencies. J. M. Devoy, ACL, an accredited Red Cross instructor, has served as director for this ambitious propaganda and teaching film, with J. R. Pavek handling the camera work for the club, assisted by Robert Green in lighting. Other club members involved in the production have been Harvey Phillips, Reinhold Lahn, Manley Kort, Earl Behan, ACL, Walter Sexton, B. A. Crocker, ACL, Charles B. Beery, ACL, Michael Michaelson, Wallace Hamilton, ACL, and Joe Billman.

**Rockford sees** More than 300 members and guests of the Rockford (Ill.) Movie Makers, ACL, packed the Levin Faust Room of the city's Hotel Faust for a recent gala screening of *Hawaiian Paradise*, a pre war study of the islands by Julian Gromer, Chicago lecturer and traveler. Mrs. Gromer was in charge of the well integrated musical scoring on the dual turntable. Three pictures bearing on civilian defense were featured on a later regular program, in charge of Folke Engstrom. These were *Illinois at War*, a record of the State's war effort; *The Civilian Serves*, a 16mm. sound film outlining the chief opportunities for voluntary work in the various defense agencies; *Fairgrounds Park Attack*, a record of local activities, including a mock air raid. The club's annual Movie Makers School got under way last month with an opening lecture by Bruce Johnson.

**Fine films in Brooklyn** Members of the Brooklyn Amateur Cine Club, ACL, have been treated

[Continued on page 519]

• CLUB OUTINGS— Above, Pioneer Valley Cinema Club, ACL, in Springfield, Mass., and, below, Philadelphia Cinema Club on visit to Zoological Gardens.

Francis M. Hirst, ACL

# HAVING FUN WITH TITLES

## Comic introductions for your projection parties

WILLIAM ROBERT HUNTER, ACL

FOLKS like to see their names in print, so why not thrill your friends by flashing their names on your movie screen? Spend just an evening or two planning, lettering, typing or writing and filming name titles, and you are set for a long time to come. It is as simple as this.

Make a list of those friends to whom you will likely be showing your pictures during the next year. Print or write, for each individual, couple or group, separate cards containing a short message, such as *Greetings to Anne and Leon Cutler, Best Holiday Wishes to Sarah and Hugh McGranahan, Happy Birthday to Dorothy Crowley* or *Congratulations to the Nelsons on Another Wedding Anniversary* and so on.

Take all these special titles on the same film, together with one subtitle, reading *We hope you like our movies,* this to be flashed on the screen immediately following each greeting.

When a visit of friends approaches, it is only necessary to cut the appropriate name title from the strip and splice it, together with the subtitle, at the beginning of the first reel that you are planning to show that evening. How pleased people will be to think that you have gone to "so much trouble" for them, when they see, for example, *Merry Christmas to Janet and Dave Cunnison,* shown on the screen immediately followed by *We hope you enjoy our movies!*

And how a relative will enjoy it if you flash, for instance, *A Happy Birthday, Mother* or *Best Wishes to Aunt Jane and Uncle Lawrence on Their Silver Wedding Anniversary* through your projector!

Another idea that I have enjoyed using, and one which has certainly pleased the friends involved, is the simple (not animated) cartoon, a number of which can be made up in advance. You can use the names of your friends in a manner that is similar to that of the greetings previously described.

If you can make a simple drawing, or if you have a friend who can do the art work, try these or similar ones, substituting the names of your friends to whom you want them to apply.

Cartoon No. 1. The picture shows a man handing a box of candy to a woman. The man is saying, *"Here's a box of candy, Alene."*

The woman replies, *"What have you been up to this time, Bill?"*

Cartoon No. 2. The picture shows a man and a woman riding horseback. The woman says, *"I didn't have any trouble getting on the horse, Douglas, but how will I get off?"*

The man replies, *"Don't worry, Eleanor, the horse will take care of that."*

Cartoon No. 3. The picture shows a woman talking to a man, she says, *"Ced, I have a corn on the bottom of my foot."*

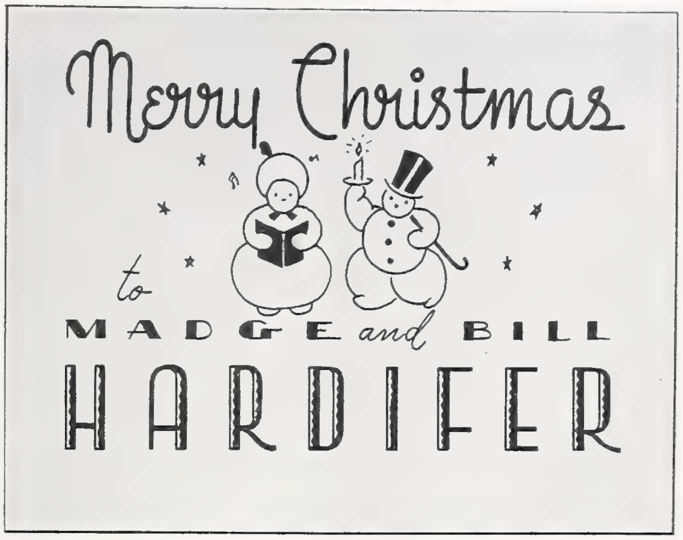
He says, *"You're lucky, Frances. Nobody but you can step on it."*

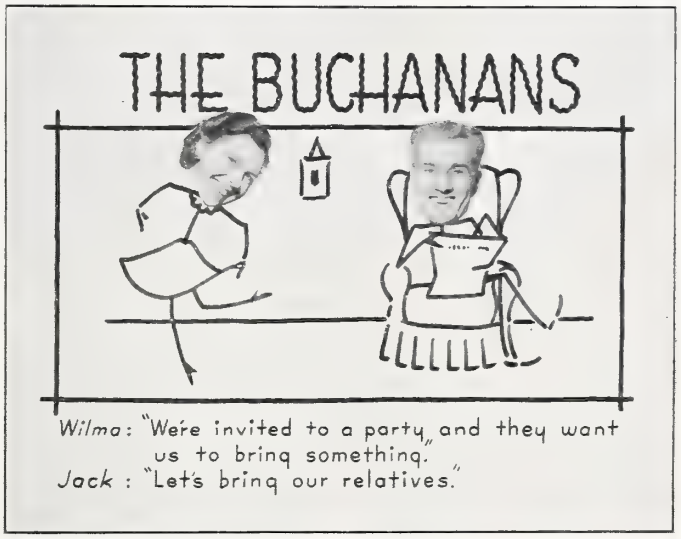
Cartoon No. 4. The picture shows a woman staring at a man with a black eye. She says, *"Will-yum, who gave you that black eye?"*

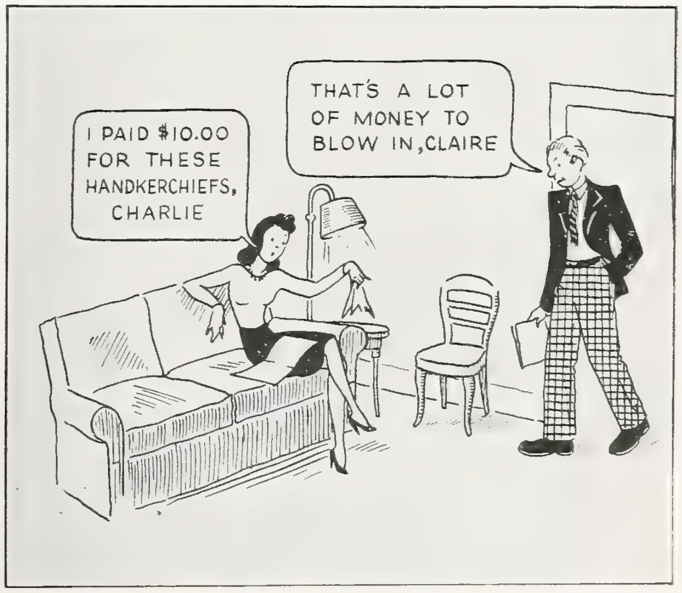
He replies, *"Nobody gave it to me, Belle. I had to fight for it."*

Cartoon No. 5. The picture shows a woman standing and a

[Continued on page 513]




THE BUCHANANS
Wilma: "We're invited to a party and they want us to bring something."
Jack: "Let's bring our relatives."


I PAID $10.00 FOR THESE HANDKERCHIEFS, CHARLIE
THAT'S A LOT OF MONEY TO BLOW IN, CLAIRE

• Use the names of members in your audience in special title cards—greetings or jokes.

# The Clinic

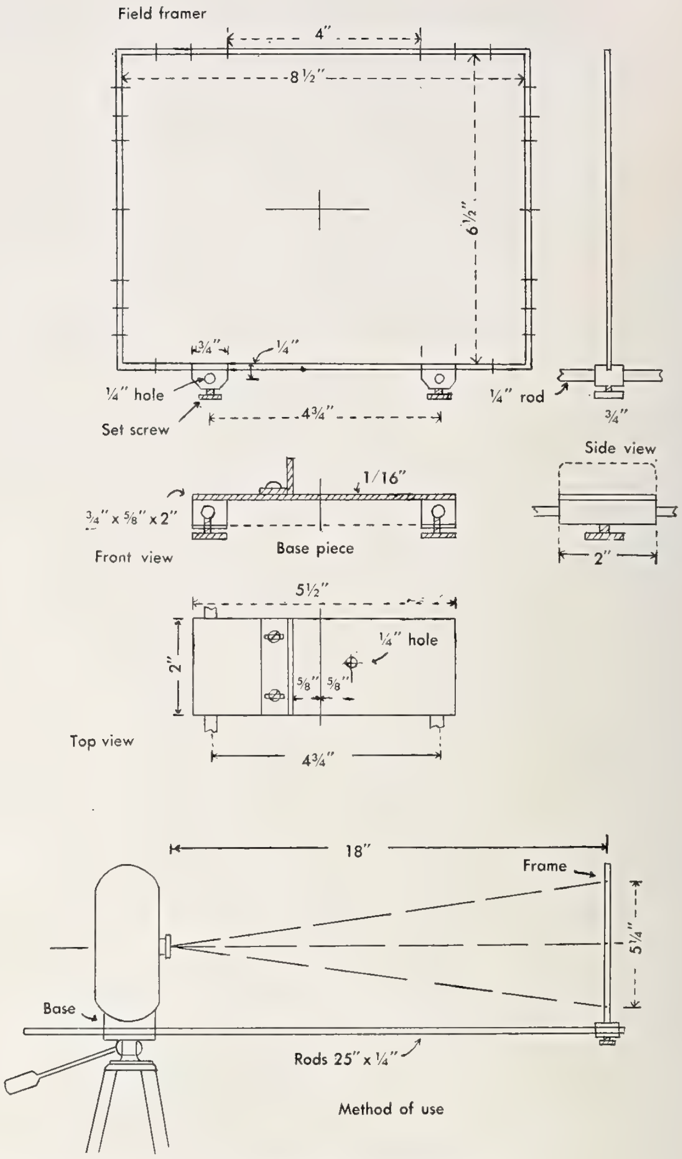
## Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

**Accurate closeups** R. W. Hall, ACL, writes, "After reading Movie Makers Technical Service Sheet, *Closeups with Supplementary Lenses,* I wanted to try my skill immediately. However, I discovered what to my mind was one serious drawback, and that was the difficulty in centering the field and in finding the exact area covered by the camera lens. Some small titlers will center the lens accurately, but they may be used for a field of one size only and they cannot be changed.

"To overcome this problem, I designed an adjustable field framer that can be adapted to most fixed focus lenses. This framer gives a field size up to six and a half by eight and a half inches with the subject distance up to twenty two inches. The drawings here give the construction details, and a movie maker can build the field framer himself or can ask a mechanically minded friend to do it for him. While the dimensions given are for a Keystone 8mm. camera, they can be adapted to fit others.

"The variables will be the location of the tripod screw hole, the position of the lining bar with respect to the center line of the lens and the position of the holes for the rods in relation to the top or the bottom of the base piece.



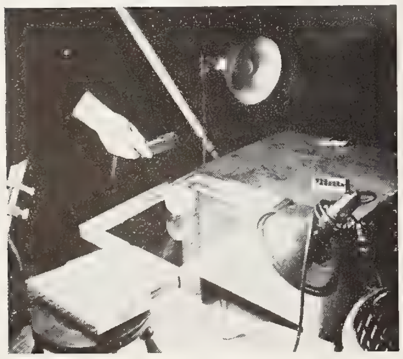
Adjustable field framer for finding field with supplementary lenses

A card with a table showing the distance from the camera to the subject, the size of the field and the diopter rating of the lenses can be glued to the top or bottom of the base for easy reference. In my case, it works out as follows:

| Distance | Field | Diopter |
|---|---|---|
| 6" | 1¾" x 2½" | 6½ |
| 10" | 3" x 4" | 4 |
| 14" | 4" x 5½" | 3 |
| 18" | 5¼" x 7" | 2 |
| 22" | 6½" x 8½" | 2 |

"The field framer can be painted dead black, and the frame and rods can be marked for the different dimensions. The different sized fields can be marked at the edges along the frame with light colored rubber bands or thread. This frame can also be used for titling."

Setup for closeup of window break



**Window smash** In a photoplay, it was desired to show a window being shattered by a baseball, hit by children playing in a backyard. A neighbor of the film producer had allowed them to use his backyard; but, when he was told that the window was actually to be broken, his enthusiasm cooled. Since a great deal of the action depended upon the situation of the broken window, some means of solving the problem had to be found. It was finally worked out this way. A rubber ball was found, the exact size of a baseball, and it was painted the same color as a baseball, complete with seams. This ball was used for the long shot, to show the ball striking the window. This shot was accomplished without any breakage, of course.

The cameraman next set up a wooden frame, large enough to hold a piece of glass about eleven by fourteen inches. The glass was supported horizontally by two boxes. A piece of brown paper was placed on the floor beneath the glass, and a curtain was spread on it. The photograph at the left shows the setup. When one looked down upon the glass, and ignored the wooden edge, it would appear to him that the glass was in place in the house and that a curtain was hanging behind it.

The lights were arranged to produce

illumination of the outdoors, but the filming was done indoors, to avoid reflections of the sky. The camera was set up so that the camera field did not include the wooden frame or the supports, and the real baseball was placed on the glass for a meter reading. When the reading was taken, the camera was set at slow motion speed, and the baseball was flung at the glass.

The result was excellent. In editing, it was necessary only to find the frame in which the "fake" baseball was almost at the glass window and to splice it to the scene taken indoors at just the frame where the ball entered the scene on its way to the glass.

### Alarm clock scroll

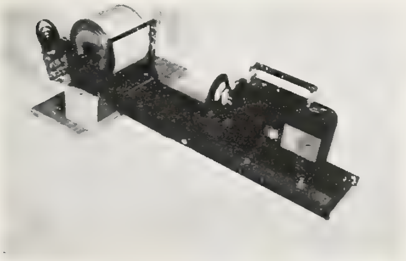
Dr. T. A. Robertson, ACL, tells us, "In making a recent picture story of our community, we found that it was necessary to prepare a long explanatory title. A scroll titler was built, patterned after the one made by Martin Wells and shown in the June, 1942, number of MOVIE MAKERS. However, our title was rather long, and I found it difficult to turn the roller evenly and slowly enough to produce legible results. I thought that a self powered roller would solve the problem.

"So I made a titler as follows. The base is a piece of wood, twelve by four and a half by one half inches, with two notches to hold the titler in place. The roller is a tin can with removable top, four and a half inches in diameter and three and a half inches high. This can just fits the frame of a popular make of titler, as shown here. The uprights are two shelf brackets, and the shaft was cut from a heavy wire coat hanger.

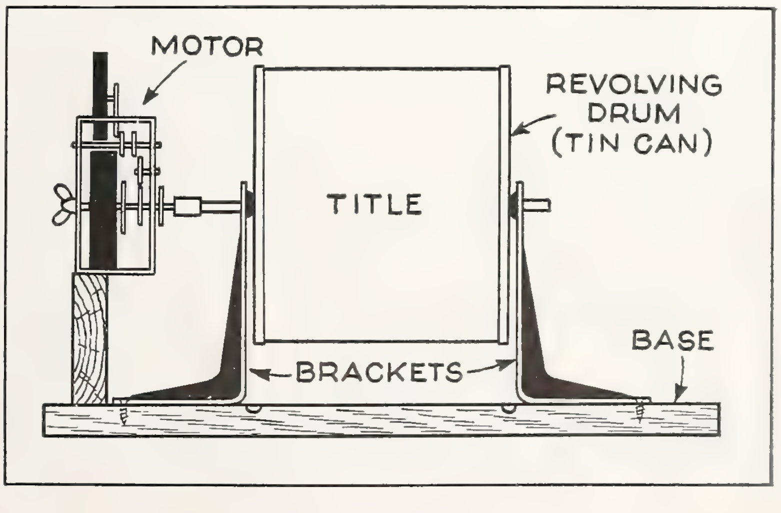
"The case, dial and hands were removed from the clock, and, when the balance wheel was disconnected, the works ran quite rapidly. The shaft for the hour hand was connected to the shaft of the roller by a tin sleeve, soldered in place. The clock works were supported upon the corner of a small block of wood. This arrangement worked more smoothly than did a more rigid support.

"The title was typed upon a piece of paper and was fastened to the roller with cellulose tape. On the first try, I found that the scroll ran too fast. This difficulty was corrected by the application of slight pressure at the end of the shaft of one of the free turning wheels in the clock.

"With the exception of the brackets, the entire gadget was made from things found about the house, so that the cost was very small."



Above, alarm clock scroll titler; at right, plan for building it



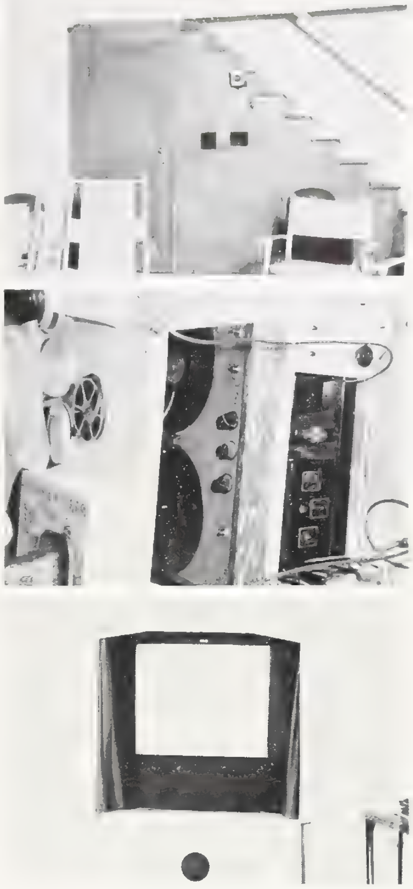
### Cellar cinema

Roger T. Sneden, ACL, recently built the "Cellar Cinema" illustrated at the right. It is a converted social room in the basement of his home, and it was made as follows.

A partition of wallboard was anchored to rafters and floor at one end of the room. The partition was constructed so that a proscenium arch was formed, five feet, two inches wide and five feet high, twenty two inches above the floor. The stage is thirty three inches deep. The footlight well at the front of the stage contains twelve 110 volt Christmas tree bulbs, four each of red, white and blue. Under the footlights is a circular hole, masked with cloth, behind which is the dynamic speaker. The stage acts as a sound box, and the wallboard partition serves as the sound board for this speaker.

All controls are in the soundproof projection room under the stairway. A switch provides a means of turning the house lights on or off, and there are controls for spot and footlights. All light circuits are independent and have dual action, either direct or through rheostats for dimming at any speed. A master switch controls the whole setup so that, when the overture is started, the house lights are cut and, as the footlights are dimmed, the picture is started and the curtains part.

In the soundproof booth are both 8mm. and 16mm. projectors. Under the projectors is the dual turntable with volume control and the amplifier system. Under the window from which the operator views the show is the switchboard, and over this window are racks for the records to be used in the show. The projection booth is lined with wallboard, which makes it completely soundproof so that no projector noises or record needle scratches can be heard outside.



The "Cellar Cinema," a basement converted by Roger T. Sneden, ACL

### Outdated film

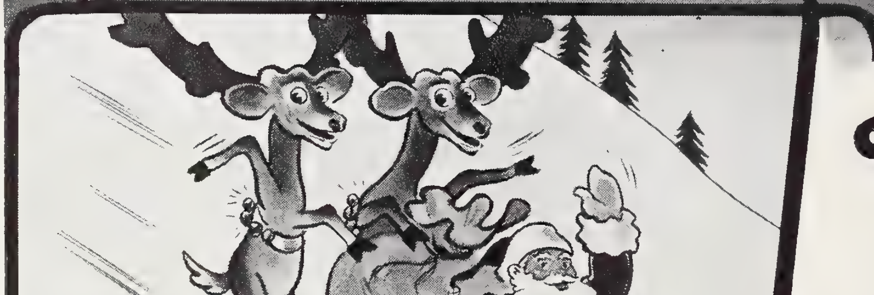
In future, you may not always be able to obtain fresh film that has a full year to run before its expiration date. Some dealers are selling film that is already past the final expiration date, and they are telling customers that its speed is the same as that of fresh film. This claim is not always true, as a great deal depends upon the way in which the film has been kept. If it has been stored in a warm basement or if it has been in a window display, it will very probably be slower than its rated speed.

This fact does not mean that the film is spoiled, but it does mean that some allowance must be made when expo-

[Continued on page 517]

# THIS CHRISTMAS

# HOME



## OWN AND GIVE THIS "CHRISTMAS CARTOON"

Bring Christmas jo
to your home screen! The chi
dren's woe at finding no gifts turns to jo
after a rollicking movie cartoon trea
Santa arrives! Wooden soldiers march
Mice steal toy train! Like magic th
missing gifts appear! A grand Chris
mas movie for all! Own it—show it!

## OTHER GREAT SUBJECTS YOU CAN OWN & GIVE!

### WAR NEWS

**"NEWS PARADE OF THE YEAR"**

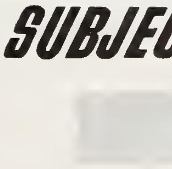
1942's greatest headlines in smashing panorama! *All in one great film!*

**YANKS FIGHTING 'ROUND GLOBE!**
**BATTLE FOR STALINGRAD!**
**BATTLE OF ATLANTIC!**
**DIEPPE: PRELUDE TO SECOND FRONT!**
**JAPS BOMB ALASKA!**
**MIDWAY VICTORY FILMED BY COMDR. FORD!**
**BRAZIL WARS ON AXIS!**
**U. S. MARINES BATTLE JAPS!**

**"FIGHT FOR EGYPT"**—Astounding close-up battle scenes of desert-sea war!

### SPORTS

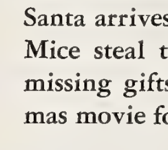
**"FOOTBALL THRILLS OF 1942"**—Spills! Chills! Touchdowns! A "must" for football fans!



**"SPORTS SPELLBINDERS"**—Action-packed! Crammed with excitement! Own it!

**"ICE CARNIVAL"**—Beauty, action, thrills on ice! A movie treasure!

### FAIRY TALE CARTOONS



**"TOM, TOM, THE PIPER'S SON"**—Delightful whimsy to pipe your cares away!

**"PUSS IN BOOTS"**—The old, old story delightfully animated!

**"BIG BAD WOLF"**—A great film frolic! Fun for young and old!

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Flashing runs! Smashing tackles! Lightning plays by famous players! Breath-taking moments from the year's greatest games! Here's a thrill a second! A great sports masterpiece! The football epic you will want to own and show! Order now!

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*from*
ARMY-NAVY
YALE-HARVARD
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DUKE-NORTH CAROLINA
OHIO STATE-MICHIGAN
NOTRE DAME-WISCONSIN
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| 2. "Christmas Cartoon". . . . | | | | | |
| 3. "News Parade of the Year" | | | | | |
| 4. "Fight for Egypt". . . . . . . . | | | | | |
| 5. "Sports Spellbinders" . . . . . | | | | | |
| 6. "Ice Carnival" . . . . . . . . . | | | | | |
| 7. "Tom, Tom, the Piper's Son". . | | | | | |
| 8. "Puss in Boots" . . . . . . . . | | | | | |
| 9. "The Big Bad Wolf". . . . . . | | | | | |

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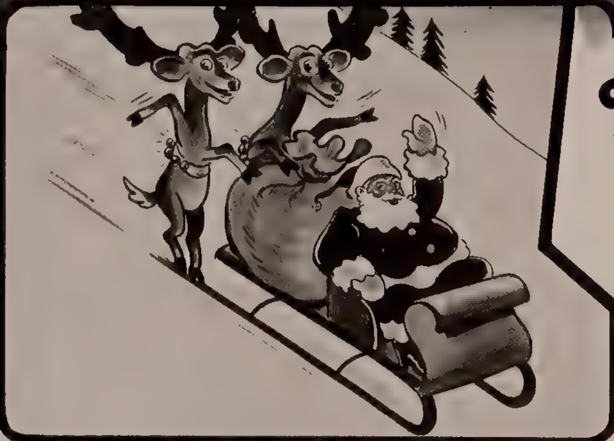
# THIS CHRISTMAS GIVE CASTLE FILMS!

# HOME MOVIES



## OWN AND GIVE THIS "CHRISTMAS CARTOON"

Bring Christmas joy to your home screen! The children's woe at finding no gifts turns to joy after a rollicking movie cartoon treat! Santa arrives! Wooden soldiers march! Mice steal toy train! Like magic the missing gifts appear! A grand Christmas movie for all! Own it—show it!

## THRILL YOUR FRIENDS WITH—"FOOTBALL THRILLS OF 1942"

Flashing runs! Smashing tackles! Lightning plays by famous players! Breath-taking moments from the year's greatest games! Here's a thrill a second! A great sports masterpiece! The football epic you will want to own and show! Order now!

**HIGHLIGHTS**
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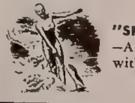

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| 5. "Sports Spellbinders" . . . . . | | | | | |
| 6. "Ice Carnival" . . . . . . . . . | | | | | |
| 7. "Tom, Tom, the Piper's Son". . | | | | | |
| 8. "Puss in Boots" . . . . . . . . | | | | | |
| 9. "The Big Bad Wolf". . . . . . | | | | | |

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# PRACTICAL FILMS

• Shots from *Boys' Life*, color and sound movie of magazine of same name. This film, including scenes of all seasons, was produced by Spot Films.

## The non theatrical movie as used for various purposes

### Freezing the Plasma

Modern methods of preserving human blood plasma is the subject of a recent 1700 foot picture produced for Sharp & Dohme by Educational Pictures, of New York City. Plasma is pooled, frozen and placed in a vacuum, where it remains frozen. By this method, it can easily be preserved for five years. Directed and filmed by John Feierbacher, the 16mm. sound film in Kodachrome was under the technical direction of Dr. John Henderson. Narration was done by John Martin, while sound was recorded by Hartley Productions.

### Movie of "Boys' Life"

*Boys' Life*, a 600 foot, sound on film color picture, recently released by the Visual Education Service of the Boy Scouts of America, presents the story of the magazine of the same name, published by the Boy Scouts. This picture, intended to make a specific circulation appeal, high lights the contents of a typical year's issue and concludes with subscription data.

The novelty of the film's continuity lies in the use of material of a newsreel nature, to symbolize the stories that appear in the magazine. The producers decided that it would be impractical to dramatize plots of typical stories in the magazine, and hence the idea of using reality to represent fiction. Because of this plan, the film contains dramatic scenes and sequences of major sports and of boys' adventures. Outstanding in the film is an airplane sequence which supports the narrator's description of the stories of aviation that appear in *Boys' Life*.

Production was handled by Spot Film Productions, Inc., of New York City, with Benjamin F. Farber, jr., ACL, and D. D. Tompkins, jr., as cameramen. Dominick Lopez did the sound recording and Vincent Connolly was narrator. The scenario was written by Arthur L. Gale, ACL.

### Orphans and Society

In a time when everybody's future is none too steady, the preparation of orphans for a life in the working world takes on new significance. How orphans are raised and educated in the Samuel Field Hebrew National Orphan Home is the subject of a 600 foot, 16mm. film produced by James J. Berman, ACL, of Mount Vernon, N. Y. Covering all phases of the institution's life, the picture shows not only the physical side of the Home, but its more intangible cultural side, as well. It is to build up these intangible values, to draw out often hidden aptitudes that the Home gives courses in arts and crafts, photography, radio and other fields. Appropriately enough, the black and white film is called *Tomorrow Belongs to Our Children.*

### Wings in the East

The black capped chickadee, the white breasted nuthatch, the tufted titmouse—they are all in *Land Birds of the Eastern United States*, 1200 feet of bird pictures in 16mm. Kodachrome, recently produced by Joseph Heidenkamp, jr., ACL, of Heidenkamp Nature Pictures, of Pittsburgh. Featuring strong lighting and closeup work exclusively, the sequences are especially appropriate for the study of birds in flight and at rest.

### Grim Saboteur

Recently released by the National Tuberculosis Association, of New York City, is *Sand in the Gears*, the story of tuberculosis and its relation to the war effort. The draining effect which tuberculosis has on the energies of its victims is especially evident at a time when

[Continued on page 518]

# STAY ON YOUR HOBBY HORSE!

## A philosophy of leisure time personal avocations

### HAROLD E. B. SPEIGHT, ACL

THOSE who have tracked down the sources of our word *hobby* tell us that originally it was probably the name of a horse, a variant of such popular names as Dobbin and Robin. In French and Italian there are words meaning nag or pony derived from the Old English *hoby* or *hobyn.*

By one of those queer turns of fate to which all words are exposed, it came to pass that people called a make believe horse ridden by children a "hobby," and finally the word came to be applied to a favorite occupation pursued for the sake of the amusement and interest that it affords. When one speaks of "riding a hobby" the phrase betrays the interesting history of the word.

To pursue a leisure time occupation—not for gain, nor for public recognition, nor for professional advantage, but simply for the amusement and pleasure it yields and for the satisfaction which accompanies the development of skill and artistry—is evidence of maturity. To be sure, it may lead one's neighbors to wonder whether one is quite grown up. I once even heard a caustic critic of our President take exception to his interest in philately and to his occasional absorption in "arranging a lot of old stamps in a book" at a time when presumably there were plenty of official matters which might have engaged his attention.

But those who have had hobbies to ride can testify that their leisure time interests have developed their capacities in unexpected ways, have contributed to their personal development, have made them more understanding, more steady, more humane and more confident —in a word, more mature.

*A hobby makes for a balanced personal development.* In earlier days both children and adults had the benefit of being called upon to do many things with their hands, to make things, to solve practical problems involving simple technical questions. Today, so far have we carried specialization in education and employment, a few people have the skills needed in making, installing and repairing the necessary equipment of a household and the supplementary "gadgets" we think we need, while the rest of us have become dependent upon service men.

The result is that we buy and sell, we write letters, we read and we talk, we deal with people, but we do not use our hands and we have no occasion to look closely and understandingly at our environment or to modify it by our own ingenuity. Many hobbies serve to redress this lack of balance in our development.

How many amateur movie makers could testify that they soon found it unsatisfying to depend upon equipment standardized by others and discovered that there was fun in working out homemade solutions of problems encountered in planning, making, editing and projecting their films! But there is not only fun in becoming self reliant. We all need a supplementary occupation that develops and draws upon manipulative skill, ingenuity and coordination—all of which can be exercised upon very simple and inexpensive materials accessible to all. Apart from all the fun we can find in making things and then making them over as we find by experiment that they might be improved, we can achieve also an understanding, even if on a relatively low level, of some of the scientific principles which have been applied in the more complicated mechanisms now so essential to our comfort.

*A hobby develops self confidence.* One of the sources of much unhappiness and restlessness in modern life is, ironically enough, the result of a development which is from many points of view a great blessing. To our *interdependence* we owe many of the features of life that we value highly. But, in proportion as we become dependent upon others, we are in danger of losing, even if only subconsciously, our sense of security, our self confidence and our feeling that we have a place of our own in the scheme of things. For our com- [Continued on page 520]

Fred Frater

• Through hobbies capacity is developed more broadly, and one becomes mature.

# A PIONEER IN SOUND

## How the Cameraphone was born to a brief activity

WILLIAM F. HADDOCK

CONEY ISLAND is known, at least by name, probably to more people than is any other resort in the world. It has been the inspiration of innumerable songs, stories and devices to catch the nickels and dimes of the pleasure seeker; but very few know that it inspired the invention of the first talking picture machine in this country.

In the summer of 1905, J. A. Whitman, a mine owner in Oregon, needed money, and he came to New York to get it.

One Sunday, this gentleman and his attorney, Frank Finch, visited Coney Island and, while there, saw a "picture show," as it was then called. Now it so happened that this particular show was using a phonograph for an outside "ballyhoo."

"Why not," asked Mr. Whitman, "hitch those two together and let the pictures talk?"

"Fine," said Finch. "Try and do it."

"I will," said Whitman. And he did.

The following week, he tried to interest Thomas A. Edison in the idea, but he failed. He then turned to the Victor Talking Machine Company, but that company was not interested either. Then he went to the Columbia Gramaphone Company, explained his idea and, in an interview lasting less than half an hour, was told that he could use that company's laboratory for any experimental work that he might wish to do and that he was at liberty to call upon any of its experts for assistance.

Whitman spent two years building and rebuilding machines, and then, in 1907, he was ready to produce and to exhibit "talking pictures."

In the meantime, a company had been formed by Finch under the name of Cameraphone, a studio and laboratory had been fitted up on the top floor of Daly's Theatre, on Broadway near 13th Street, in New York City, and John Mitchell, a stage director, had been engaged to take charge of production.

The records were made at the plant of the Columbia Gramaphone Company; then, at the studio on Broadway, the actors learned their parts and rehearsed them until they could play their rôles in perfect synchonism with the phonograph record. Of course, only very short subjects were produced in this way. The records were small, and, at that time, the long feature was unknown.

The first Cameraphone talking movies ever shown to the general public were exhibited at Savin Rock, R. I., in 1907.

Many pictures were turned out in the little studio over Daly's, and, in 1908, a much larger and finer studio was fitted up on Tenth Avenue, between 43rd and 44th Streets, and a second director, William Armstrong, was engaged.

D. W. Griffith was one of the many actors who applied for work at the old studio, and it was upon the advice of his old friend Mitchell that he went to the Biograph company on 14th Street.

Cameraphone theatres were soon open in many parts of the country, and they were a success from the start—a fact that, for some reason, has been largely ignored in histories of the motion picture.

Mark M. Dintenfass was, at that time, running a nickelodeon in Philadelphia. He sent for Mr. Whitman; but. when he was told that the pictures and the machines would cost him two hundred dollars a week, he was ready to quit. Whitman's faith in the "talkies" was such that he told Mark to put them in, to boost the price of admission to ten cents and that, if he did not make money, he need not pay one cent. The pictures went in and, after the second week, the profits averaged four hundred dollars a week, and this was in a ten cent house.

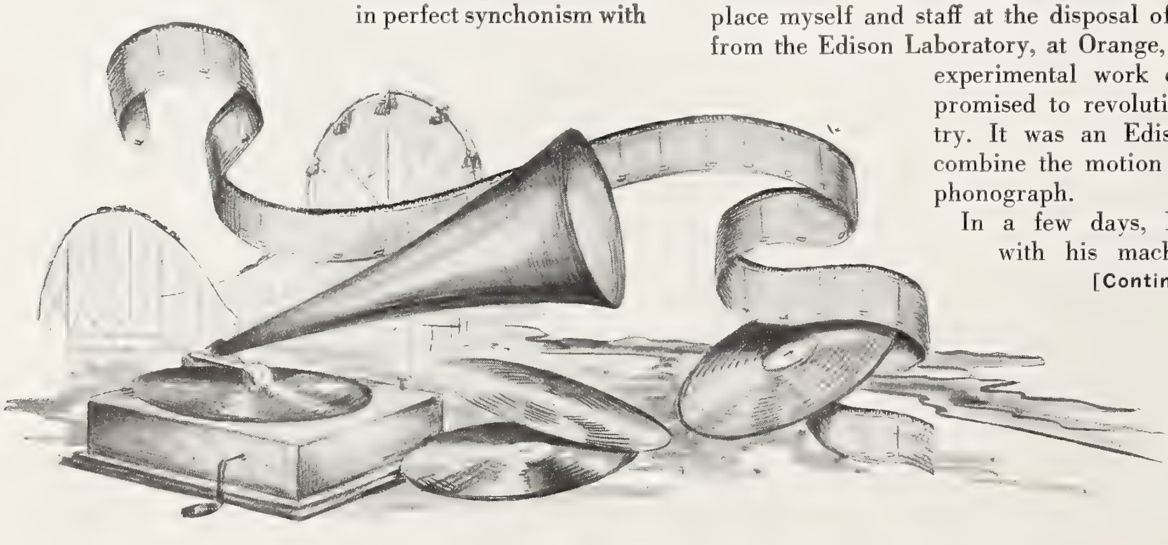
In 1910, the Cameraphone Company went out of business, not because the popularity of the talking pictures had waned, but because of friction among the backers of the company.

At the time the activities of the company were closed, Mr. Whitman was working upon a device to record the voice on the film, but he became disgusted with the ways of financiers, and, although he had applied for one or two patents, he stopped all endeavor in that line.

In 1909, while I was in charge of production at Edison's 21st Street studio, orders came out of a clear sky that we were to make no more pictures, but that I was to place myself and staff at the disposal of a Mr. Higham, from the Edison Laboratory, at Orange, N. J., to do the experimental work on an idea that promised to revolutionize the industry. It was an Edison machine, to combine the motion picture and the phonograph.

In a few days, Higham arrived with his machine; it looked

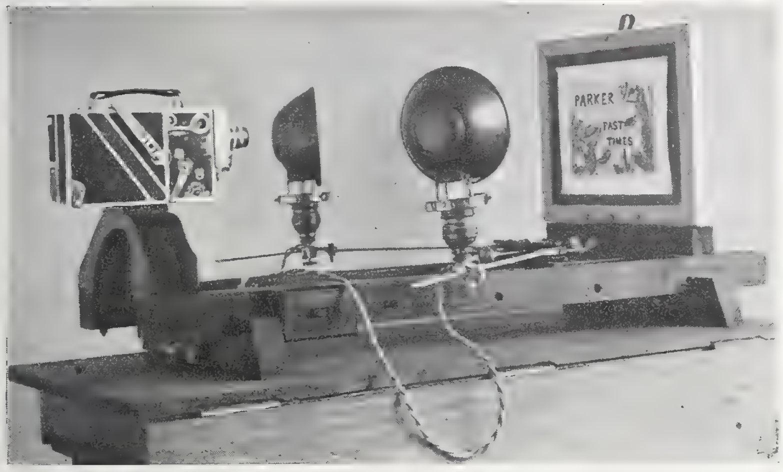
[Continued on page 516]

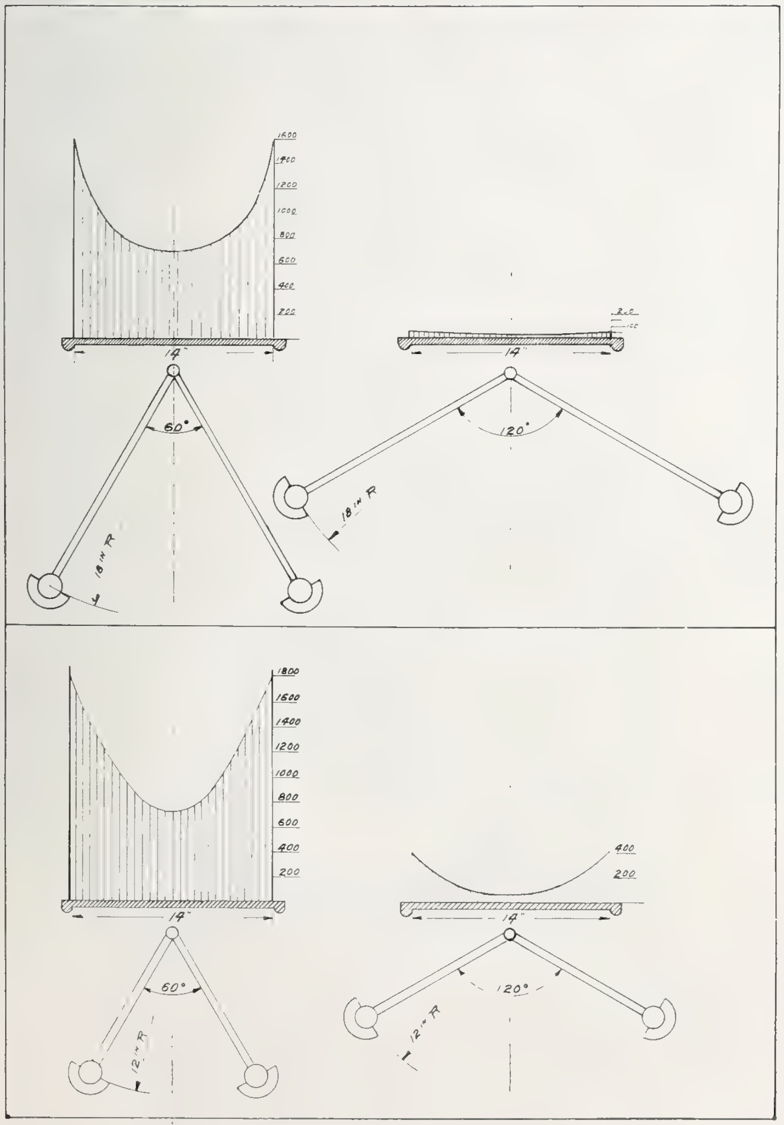


# TESTS FOR LIGHTING TITLES

## How to get accurate data about light distribution

Photograph and diagrams by W. L. Parker, ACL





• Above, titler used by author in tests; below, plotted curves showing light intensity.

W. L. PARKER, ACL

FILMERS who make their own titles sometimes get erratic or uneven results. Frequently these are attributed to flare from flood lamps. More often they may be traced to the unequal illumination caused by the position of the flood lamps in relation to the surface of the title board.

Usually, ideal conditions require that this surface be equally illuminated over its entire area, and it is these ideal conditions that we hope to obtain.

Experiments that I made gave surprising results, showing how great may be the variation of light distribution for certain positions of the flood lamps. Furthermore, they would indicate that, with ordinary title apparatus, it is rarely possible to obtain ideal uniformity of illumination over the title surface.

The tests were carried out on a homemade titler of the usual type that is shown in the illustration on this page. The easel measures eleven by fourteen inches. The flood lights are supported on swinging arms mounted radially from the center of the title board. The lights may be so moved along the length of these arms as to vary their distance as well as their angular position with relation to the title. This arrangement gives ample flexibility of illumination in a horizontal plane through the center of the title and camera.

The method employed in the tests was to remove the title board from its frame and to substitute a strip of wood across its horizontal center. This strip was marked in six equal divisions along its length. The flood lamps were then set at a given position, with their reflectors centered on the title frame area. Exposure meter readings were taken at each of the six transverse divisions. These measured the intensity of illumination, as distributed over the title area.

The readings were plotted vertically on a base, corresponding to the width of the title frame. The resultant curves show the distribution of illumination for the corresponding position of the flood lamps. The accompanying diagrams show typical examples for positions usually employed.

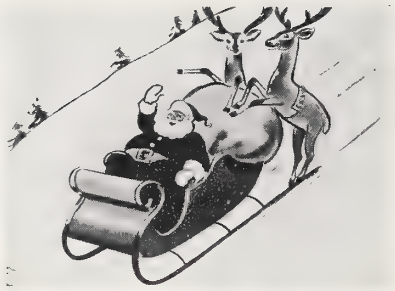
It will be noted that the lighting is always stronger at the ends and that, for some arrangements of the flood lamps, the difference between center and end illumination is great enough to exceed the exposure latitude of most films.

It is therefore important that we know just what light variation may result from any given position of the flood lamps.

However, this uneven lighting may be put to good purpose in cases where the title backgrounds may be improved by unequal exposure. For instance, one may have a background

[Continued on page 513]

# FILMS YOU'LL WANT TO SHOW AT CHRISTMAS



■ *Christmas Cartoon*, 16mm. and 8mm. silent and 16mm. sound on film, black and white, in short and long editions, is released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. This is a cartoon with a human interest story. The children come downstairs on Christmas and find no toys, but their disappointment disappears after the showing of a Santa Claus cartoon. When the lights go on, the toys the children saw pictured on the screen lie about their own Christmas tree.

■ *Snow Fun*, 16mm. and 8mm. silent and 16mm. sound on film, black and white, running ten minutes, is released by Pictorial Films, Inc., Radio City, New York City. It is a thrilling picture of winter sports, part of which was filmed in Switzerland.

■ *Scrooge*, 16mm. silent, black and white, running sixty three minutes, is released by Sixteen MM Pictures, Inc., 1600 Broadway, New York City. This film follows the story of Dickens's *Christmas Carol* very faithfully. Marley's Ghost, the Cratchits and Tiny Tim and the Christmas spirits are all shown, as well as the old miser who turns kindly after his harrowing experiences.

■ *War Babies*, 16mm. sound on film, black and white, running eleven minutes, is released by Comedy House, 130 West 46th Street, New York City. This is Shirley Temple's first film, and it is a burlesque on war pictures. The entire cast is composed of juveniles who satirize the stars of early war pictures.

■ *The Great Commandment*, 16mm. sound on film, black and white, running seventy five minutes, is released by Films, Inc., 330 West 42nd Street, New York City. This is the story of Jesus of Nazareth bringing about peace during a revolt against the tyranny of the Romans.

■ *The Man at the Gate*, 16mm. sound on film, black and white, running fifty five minutes, is distributed by Ideal Pictures Corporation, 28 East 8th Street, Chicago. Starring Wilfred Lawson, this picture shows the events surrounding a woman's loss of faith in God, her refusal to go to the Christmas service being held in the little seafaring town where she lives and the eventual regaining of her faith.

■ *King and the Scullery Maid*, 16mm. silent, black and white, running twenty two minutes, is released by Bell & Howell's Filmosound Library, 1801 Larchmont Avenue, Chicago. This is a whimsical tale of a king, a scullery maid, a hen, a rooster and a brave dog. The moral is that the rewards of labor bring more satisfaction than a royal crown. It is an excellent example of puppet technique.

■ *Alice in Wonderland*, 16mm. sound on film, black and white, running seven minutes, is released by Nu-Art Films, Inc., 145 West 45th Street, New York City. With Joan Bennett in the title rôle, this short subject, based on Lewis Carroll's classic, brings to life the Mad Hatter, the March Hare, the Red Queen and the Carpenter, against a background of Irving Berlin's music.

[Continued on page 518]

*An American Tradition*

**—HOME MOVIES ON CHRISTMAS NIGHT**

SOMEBODY brings home a film or two, for the home movie camera. Like evergreens and turkey, it's part of the Christmas ritual . . .

For Christmas is a time for "family." For gathering, revisiting, marking the changes, thinking over Christmas a year ago, two years ago. In hundreds of thousands of American homes, this is the day of days when the Ciné-Kodak is very busy.

Later, in the evening, comes the time for living over other Christmases. On the home movie screen, each holiday unfolds: the new baby's first Christmas; the year when Christmas morning was bright with the beauty of falling snow; the Christmas when Jack came home after his first long absence; Alice's last Christmas at home before she was married . . .

• • •

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*Life is a movie* — **CINÉ-KODAK** *gets it all*

# The Ten Best and the Maxim Memorial Award

[Continued from page 489]

Bartel, who produced *Awakening*, scores his films just the other way around. He listens to a composition that he likes until he thinks of picture material that will express its mood. Since Mr. Bartel's appreciation and selection of music are above reproach and since his ability to take a camera and a roll of film and make them sing is well known, we can only add that this is his finest film to date.

It is very difficult to explain a Bartel picture. You can say that the subjects are flowers, trees, animals and the other common manifestations of nature, but what you must see to believe is that they have never been filmed in quite his way before.

Mr. Bartel does not use parts of records and change from one to another with abrupt shifts in themes. Instead, he uses each record in full. In this film, the blend of picture and music is so matched that, in some scenes, reeds and bushes sway to the rhythm of the music. Needless to say, the camera work in this picture is superb. Other color films may be exposed as well, but they will never be exposed better because here is more than perfect exposure and lighting. Mr. Bartel has taken what existed and has made it say what he wanted it to say through skillful control of the devices at hand.

## Back to the Soil

With his victory garden as an incentive, George Mesaros has made *Back to the Soil* a record of his garden's progress that does credit to his movie making ability and to the quality of the vegetables produced. This genre little picture strikes a happy balance between the action scenes of planting, hoeing and harvesting and the magnificent shots of the opulent, colorful red tomatoes, green peppers, yellow corn and the beans, lettuce, cucumbers and other vegetables.

Mr. Mesaros has a natural sense of pattern and design which he gives full play in the excellent arrangements in this film. Noteworthy, too, is the feeling of space and distance achieved in a small plot of ground. It is surprising to learn that the garden which seems so extensive in the picture is in reality only a small backyard plot.

## Fire from the Skies

*Fire from the Skies* should be a ringing challenge to amateur movie clubs and individual personal filmers across the country. For it is a competent, compelling and altogether mature contribution to the cause of civilian defense. It was produced by the Long Beach Cinema Club with no more facilities than are available to all of us. The added ingredient which put the production over was interest; they *wanted* to do it—and did! The dynamic leadership of Mrs. Mildred J. Caldwell, ACL, former club president and coordinator of the present film, is felt throughout its footage. Telling a story of incendiary bomb protection, the picture tells it from the woman's angle, that of the housewife who, before all others, must fight to protect her home.

The film employs shrewdly every artifice of the motion picture craft—color, sound, music, narrative and special effects. All are handled crisply and with confidence. The continuity is dramatic but informative, the camera work effective and the sound track exciting in its contribution to the visual message. *Fire from the Skies* need offer no apologies amid the too small company of America's civilian defense motion pictures.

## In the Beginning

*In the Beginning* is a title that appears for the second time in these lists, for this film is a new version of a picture by the same name that was produced in 1935 by Fred C. Ells. The first picture was filmed in black and white when Mr. Ells was working in Japan, and the second picture was made in color in this country.

*In the Beginning* tells, with extraordinary beauty, the story of Creation in the Book of Genesis, and it is climaxed by the creation of man and his works. It is a symphonic film of water, earth and of nature, graced by the cinematic skill and artistry familiar to all who have seen Mr. Ells's work. He has the gift of exquisite motion picture composition and distinctive choice of precise subject matter to which, in this picture, is added a unique control of color. Some of the scenes of birds forming moving patterns on the sand are astonishing, both in composition and in color effect. Back lighting, slow motion and the telephoto lens are tools that Mr. Ells uses frequently, but never for their obvious effect. They are but part of the magic by which he takes his audience back to the days of Creation.

## Incident from Life

Kendall T. Greenwood, who has proved his competence in a number of detailed industrial records, turns with *Incident from Life* to the ways of a growing lad and achieves a clear and carefully observed record of his own youngster that will, in years to come, testify to the fact that his father took the boy seriously. Mr. Greenwood's picture is a compliment to his son and, as we think it over, an unintentional compliment to an understanding father as well.

Young Greenwood is a reader. In the course of his reading, he comes upon the subject of diving, but he does not let the matter rest there. Paralleling the "spool and old coal hod" of another inventor, he contrives, out of the detritus of a trash heap and a cautious borrowing from Dad's camping outfit, a diving bell that works so successfully that he goes down with it into a lake near the family home. Father maintains an almost incredible calm and communicates some of it to his wife, although Mrs. Greenwood's face is a study, when the boy's young helper fouls the airline and has to be assisted by Mr. Greenwood. But all ends well, as an absorbing and well made picture comes to a close.

Director, actor and cameraman (although Mrs. Greenwood must have lent needed aid), Mr. Greenwood has made a family film that is dignified and interesting and, above all, is one that Junior need not shrink from, as it is shown in later years.

## The Voorlezer's House

The 246 year old Voorlezer House, believed to be the oldest elementary school building still standing in the United States, is located on Staten Island, N. Y. It has long been an interesting landmark, but it is now preserved for posterity in Kodachrome by the master hand of Frank E. Gunnell. On the occasion of the one hundredth anniversary of New York City's present school system, this site was selected for one part of the ceremonies, and eighteen girls and boys, in costumes designed from illustrations in *Godey's Lady's Book*, went through a typical day, recreated to appear as it might have been in 1842.

Mr. Gunnell's technically superb nature films are well known, but in *The Voorlezer's House* there is much more than immaculate cinematography. There is lighting that fits the mood of days gone by, and there is a sensitive faculty in the direction of a group of children that is appealing. The film is simple in that the continuity is chronological, but the charm of the Gunnell touch was never more telling than in this picture. If ever a potentially dull film subject was made to glow and come alive, this is the time.

## Listen—It's FM!

After looking at advertising films for many years, we have reached the point where we can take them or leave them alone—but this film took us. Although presented by the General Electric Company as a sales picture, this film is really an important educational document, and it holds one's attention every minute.

Camera work and sound are, of course, excellent, and the sections of the film that are illustrated by animated diagrams, to show exactly what FM (Frequency Modulation) really is, are extremely well done. We have little or no radio knowledge, but the film was so clear and concise that we not only want an FM set when the war is over, but we know why.

Special mention must go to the writer of the sound commentary, for the production of an excellent narrative. We can only hope that other companies that use movies commercially will follow the high standards of quality and good taste set by this film, for its advertising is both subtle and completely inoffensive. *Listen—It's FM!* deserves a top score in every respect, for continuity, cinematography and sound all combine to form a perfect film.

### Railroads Speed the Freights

*Railroads Speed the Freights*, filmed by T. W. Willard, is a compact industrial picture that presents its story with the maximum of effectiveness. The technique of operating our country's vast railway freight system is clearly summarized; the audience learns the methods employed in sorting, loading and routing freight cars and, in the process, sees some especially handsome movies of railroading. Particularly impressive are the dissolves from the shot of one moving freight train to another. Mr. Willard carefully studied the relationship of motion in the successive scenes and produced a sequence of dissolves, unmatched in cinematic effect. The series is climaxed by a scene of one train passing through the picture, which dissolves to a shot of another train racing almost head on toward the audience. The outstanding quality of this picture is its completeness and suavity, achieved with a minimum of footage and the smallest practical unit print charge.

### By the Garden Steps

Ross M. Gridley, filmer of *By the Garden Steps*, is an agricultural teacher who knows that many films used in education are, although they need not be, dull. He writes that he wanted "to prove that it is possible, as well as desirable, to increase interest by adding a touch of drama to instructional films, without losing any of the teaching value from a scientific standpoint."

With this very sensible idea, Mr. Gridley tells the tale of three sisters who grow a 4-H Victory Garden. When they have worked away long enough for the audience to realize that a little more footage will be repetitive, the story shifts to a couple of youngsters who are shooting at targets. By means of a toy airplane which is given rough treatment as a Nazi invader and which the girls mistake for a new kind of garden insect, the boys meet the girls. Finally, prize day comes, and the boys add an unexpected tribute to the girls whose tomatoes are honored.

In cinematography, in handling subject matter and in the capacity to fit teaching objectives into the methods of movie making, Mr. Gridley has done a sound piece of work. Girls who see the film will catch the idea and will wonder if they, too, should not have a Victory Garden.

### Campus Frontiers

The cooperative plan of education of Antioch College is presented in *Campus Frontiers*, made by George Chuck Klein. The picture shows how, every ten weeks, half the undergraduates of Antioch exchange classrooms for jobs in offices, factories and hospitals. The frontiers of Antioch's campus are in the world of business, engineering and production. Mr. Klein, traveling over many States, pictured the work experiences of typical Antiochians and shows how their jobs integrate with their classroom studies. The film is an extraordinary record of American industry and science—high lights of the nation's work on a vast scale.

Considering the varied lighting difficulties and the problems of organizing setups, Mr. Klein has made an extraordinary picture, the biggest known of its kind. The film is imaginative and clever, with a well planned theme that ties the diverse material together. Numerous cinematic effects are included, and the whole is accompanied by dramatic commentary, recorded on disc.

### Canada's Garden Province

Harley H. Bixler has made a competent travel study of Prince Edward Isle in his film, *Canada's Garden Province*. Rural and urban scenes, water and landscapes strike a balance in this thorough coverage of an enchanting scenic spot. One feature of Mr. Bixler's style is his ability to exclude irrelevant material and to include only those shots that are necessary to his descriptive narrative. Good judgment in the rotation of long and medium shots and closeups gives the movie interest and variety that lifts it above the usual run of travel pictures. Impeccable cinematography and a genuine appreciation of the atmosphere and mood of the surroundings are other distinguishing features.

### Cine Whimsy

Robert Fels and his associates have made in *Cine Whimsy* a sound motion picture unlike anything that has seen the screen previously. Its plot is based on the literal picturization of figures of speech and, when the characters in this movie "lose their heads," they actually do! Similarly, when the heroine "hits the ceiling," she does just that and, when the hero "pulls the wool over her eyes," he does so with the aid of a ball of yarn.

We could go on citing this kind of thing indefinitely without revealing the picture's true quality, which lies in a surrealist treatment, always ingenious and sometimes fantastic. The priest who rises from the cactus to "hitch" the

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headless couple who are hauling a cart on a barren road represents the kind of imagery that is typical of the film. The sound track is a brilliant combination of commentation and "fake" lip synchronism. Mr. Fells conceived and directed the picture; Newell Tune filmed it, and Norman Johnson collaborated on the shooting script. Mr. Tune's trick work is among the best yet produced on 16mm.

### Dad and I Took a Walk

The recipe for a film like *Dad and I Took a Walk* sounds simple enough. You take equal parts of Father and Son, add a cupful of scenery, season with judicious pinches of natural science—and cook till done. The secret, apparently, lies with the "cook till done" section; so much depends on the cook. But W. W. Vincent, jr., is a good chef, to judge by the results from his cinematic oven. In clean cut, tripod steady Kodachrome, he and his son are seen roaming the pleasant Wisconsin landscape, with nicely timed pauses to point out, one to the other, a nesting robin, a praying mantis or a bright snake asleep in the warming sun. As the two men discuss their finds, spoken titles are double exposed against appropriate backgrounds or the pages of a bird manual are inserted naturally in full frame closeups. *Dad and I Took a Walk* is an attractive blend of personal filmdom's most popular subjects — field, family and fauna.

### Monterey Peninsula

Kenneth L. Lockwood is a newcomer to the tourney of Ten Best competition, but with *Monterey Peninsula* he seems to serve notice that his is a name with which to reckon. There is, throughout his immaculate 8mm. Kodachrome, a feeling of craftsmanship and care. Add to these fundamentals an unerring sense of composition and a nice eye for the importance of human interest—and you have an award winner in the making. Mr. Lockwood brings to the screen not only the windblown cedars and sun drenched missions, familiar symbols of the Monterey foreshore, but the life of its waterfront as well, redolent of fish, tarred nets and crabs steaming in a deep bellied kettle. One looks forward with interest to further work from this talented initiate.

### Retinal Detachment Operation

We have seen many medical and surgical films made by Dr. Robert Mallory, III, and most of them have been excellent. This one, however, a picturization of an extremely delicate operation on the eye, surpasses them all. It is a suave and exact record of the complete operation, featuring splendid full frame closeups of the eyeball. The exposure and filming technique are flawless except for one or two scenes in slightly soft focus. We are well aware of the difficulties encountered in making a film of this kind, and we feel that Dr. Mallory has scored a distinct triumph here. He is an exceptionally neat worker, and the entire film shows the effects of care in production and editing. Movie makers who have aspirations to become filmers of medical or surgical material could well take this film for a pattern.

### Sternwheeler Odyssey

The romance and color of a trip down the Ohio River on one of the Greene Line's few remaining flat bottomed passenger steamers are used to good advantage by Sidney Moritz in *Sternwheeler Odyssey*. The variety of the passing landscape, stops at wharves en route, with all the confusion of ropes, cargo and roustabouts, and general views of the stately river traffic plying the waterways gives this friendly little picture a touch of glamour.

On board, the passengers and crew including "Ma" Greene, America's only woman river captain, present lively camera material. The churning paddle wheel, filmed from various angles, and the cascading waters that flatten into arcs of waves in the wake of the boat, become a motif that sustains the feeling of a ship in motion throughout the picture.

### The Utah Trail

*The Utah Trail* is what its producers call a "Cine Musical." In it, Al. Morton and his wife have attempted to illustrate in movies a ballad which charmed them and to pay tribute pictorially to a region which they loved. They have been largely successful. The film's continuity is fluid and well integrated; the camera work is uniformly excellent and the double exposed color titles add greatly to the picture's feeling of competence and craftsmanship. Perhaps the Mortons' finest achievement in this production is the care and intelligence with which they have cut their footage to fit the ballad of their choice. *The Utah Trail* is a charming and colorful tribute to a well loved land.

### White Hearts

*White Hearts*, filmed by William R. Hutchinson, whose *Blossom Forth the Fruit* placed in Ten Best last year, presents further evidence of Mr. Hutchinson's understanding of the treatment necessary in handling progressive developments in nature when it is used for educational subjects. This story of celery raising begins with shots of farmers preparing the rich black soil and concludes with sequences showing the produce, packaged, ready for shipment. One of the difficulties overcome was the achievement of variety of value in the scenes showing the white celery stalks in contrast with extremely dark earth. Human interest is introduced by including intimate shots of the workers. Logical progression, interesting compositional effects and a genuine feeling for texture and tactile values make this a fine study picture.

### Fairchild PT-19 Trainer

The sound design and simplicity of operation of the Fairchild PT-19 Trainer are made crystal clear in the film of that name, produced for the Fairchild Aviation Corporation by Willard Pictures. A trade abbreviation for "Primary Trainer, Model 19," the title introduces a slim gold and blue aircraft which has become the familiar of thousands of young men trained in our fighting air forces. The outstanding feature of the ship is its low wing, monoplane design, duplicating (as closely as could be possible in a low powered trainer) the flight characteristics of a 2000 horsepower fighter.

The Willard film brings out this point and others with factual clarity and cinematic distinction. The narrative is sparing and straightforward, with sound effects and music held to that wise minimum which does not overshadow the essential message.

### Living Mayas of Guatemala

*Living Mayas of Guatemala* is a detailed study of human ways which explains enough, as it goes along, to give those who see it a feeling of intimacy with the strange customs that are recorded. There have been special film studies of the descendents of the great Central Americans of the past, and these have singled out some particular phase of Mayan life. Giles G. Healey has set himself a larger task, in interpreting the unity of the modern Mayas by following them through each day of a week. We see them at home, at work, at play and engaged with singular devotion in religious observances. These major sequences of the various days are full, and, for the most part, adequately filmed. Action is not posed, and the audience shares with the cameraman the feeling of observing something so vital as to make the filmer's presence entirely incidental.

The final portion of Mr. Healey's movie offers a fine record of the special religious ceremony at Chichicastenango. A deficiency of illumination, although a cinematographic detraction, does not destroy the illusion of participation in the communal devotions. Here is an important contribution to the study of folkways, done attentively, intelligently and interestingly.

### New York Calling

Most of the residents of New York City know that the world's metropolis is something more than a play place for sensation hunters. But, if one were to judge from many films of New York

City, the conclusion would be inevitable that the urban settlement at the mouth of the Hudson River is chiefly devoted to night clubs and parades and is populated largely by those who frequent them.

In *New York Calling*, made for the New York Central System, of which he is supervisor of the Motion Picture Bureau, Frederick G. Beach has presented the New York Central's eastern terminal city as a reasonable and understandable place, where sane people live and to which a man may bring or send his family for a holiday without wondering if they will survive the experience. Made for showing to families, Mr. Beach's excellent Kodachrome footage covers the best of New York City with an apparently effortless leisure, in spite of its brevity. Including many different phases of a great city, the picture has a generous amount of well made closeups. Things that will interest children are strikingly presented.

If this reviewer did not already live in New York City, Mr. Beach's movie, with excellent narrative and music, would be the best possible argument for him to change his residence. It certainly will prove to be persuasive in the days when railroads can again urge us to travel for pleasure.

### Oxy-Acetylene Welding

Good teaching films are not easy to produce, and welding activities are not easy to film. In making this picture, Ray Garner and the Harmon Foundation have solved both problems in a highly satisfactory manner. The procedures are clearly and simply outlined in titles which are combined with unusually fine camera work, to produce a well integrated whole. Done almost entirely in closeups, the actual welding scenes show perfect exposure and, in many instances, very interesting angles. The film was made at Hampton Institute, in Virginia, and a student demonstrates the proper techniques in procedure. The title art work was especially good in this film, and the entire production showed the effects of a well organized plan and a careful procedure.

### Teeth and Good Health

Morton H. Read has made, in *Teeth and Good Health*, an effective study of the work accomplished by the Dental Clinic of the Public Schools of Springfield, Mass. This film should be of great interest to educators whose institutions offer a similar service to children of grade school age.

The picture lucidly outlines the program followed by the teachers, nurses and doctors in the system set up by this school, to facilitate caring for the children's teeth. Charts and diagrams that warn the children of the danger of neglected teeth are shown, as well as excellent shots of the dentists at work.

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Thus, through familiarizing youngsters with the importance of dental care and its mechanics, the child is taught not to fear the dentist. A recalcitrant mother serves as a focal point for the detailed explanation of the advantages of the dental program in the school. The filming is marked by competent cinematography, logical sequence arrangement and simplification of detail.

No Ten Best film is the work of any officer, director or staff member of the Amateur Cinema League or of MOVIE MAKERS. Only one possible entry class was excluded, covering pictures made on 35mm. width, for which makers received compensation from clients.

It is heartening to note that the war has not lowered the standard of submissions for the Ten Best selections. The use of color film has become more habitual, and the ease of handling it has greatly increased. Personal filmers are adventuring with this flexible medium and are doing things with it that cannot be done elsewhere in movie making. These amateurs fix their attention more and more on what they want to say, because, by and large, they have learned how to say it.

## Variations on a Christmas theme

[Continued from page 490]

this simple story for years without tiring of it. The changes in your children's ages, plus the perfection of your filming technique, guarantee you variety. Therefore, if you have used Plot Number One once and have abandoned it in favor of more involved treatments, my first suggestion is, "Why not go back and try it again?"

My second suggestion would be that you broaden out the basic plot, that is, "pad" it. If the candid camera technique of the child discovering her toys on Christmas morning seems to be too tame for you, introduce some planned sequences. Instead of beginning the picture with the book reading, putting to bed sequence, make more of the pre Christmas planning. Start the picture several days before Christmas, with a letter to Santa, mailing Chrismas cards or some other familiar method of setting the holiday stage.

For those in search of new fields to conquer, there are three movie making tricks that will enable them to give good old Plot Number One a charming refurbishing.

The first of these tricks is double exposure. At that point in the plot where the child has been put to bed, fade in a dream sequence. Frame the picture in such a way that the child's face, spotlighted not too strongly, occupies the lower right corner. This arrangement leaves the upper left corner of the frame dark, and in this area you can slowly fade in the image of Santa Claus. This could be a head and shoulders shot, filmed against a black background, showing Santa Claus consulting his large book. He discovers that little Mary has a fine deportment record, notes what she had asked for and signs an "elf requisition" for it. He might be packing his bulging toy bag with just the thing that Mary had asked for. Then fade out the picture of Santa very slowly, perhaps throwing it out of focus at the same time, to provide more dreamy atmosphere, and, a few seconds later, fade out the entire scene.

Another very amusing sequence can be obtained with that old movie making trick, stop action. As Mother shuts Mary's door and signals Father to keep quiet, the hushed excitement of trimming the Christmas tree takes place. This time, however, Dad has decided to eliminate the usual struggle with lights, tinsel and so forth.

He proudly confronts his wife with a bag, labeled "Magic Christmas Tree Food," and as she watches, thinking him a bit "balmy," he opens the package and pours some powder into the water in the tree stand, according to instructions. Then, to add to the "gag," he sits down in his favorite chair, lights a cigarette and leans back at ease. His wife looks at him, as if to say, "Let's stop the nonsense and get busy," and he blows a nonchalant cloud of smoke as he turns to talk to her. Then come the most surprised expressions that they both can muster, for, before their eyes, the tree is actually trimming itself.

For this trick, start with an untrimmed tree, nicely framed in your camera finder, and keep the camera anchored securely to the same spot throughout the scene. Shoot a few feet of the untrimmed tree and stop the camera without moving it. Put a strand of tinsel rope on the tree, then shoot a half dozen frames. Put on another strand of tinsel, then shoot a few more frames. Keep up this procedure, adding the trimmings one at a time, shooting only a few frames at a time, until the job has been completed to the last silver foil icicle and colored ball. Then shoot several feet of the completed job, from which you "pan" sharply to the bulging eyes and incredulous expressions of the two victims of the surprising event. When the sequence is run off, the tree will seem slowly to clothe itself with trimmings in an amazing manner.

The third, and most ambitious, variation of our familiar theme is a venture into fantasy, and it involves a bit of carefully conceived miniature set building, as well as a few full scale portions of background and Santa Claus paraphernalia. The story, beginning as before, first shows little Mary's mother reading from *The Night Before Christmas*, while little Mary listens in star eyed fascination. After a few shots of this situation, here is how we proceed.

Cut to a long shot of the home of Santa Claus, a little stone or brick cottage with a factory attached, a stable for reindeer near by and, in the foreground, the North Pole. Everything is snow covered, of course. It is nighttime, the moonlight glistens on the snowdrifts and light sparkles from the windows of the house and factory, as last minute preparations are made.

*Closeup.* The North Pole, appropriately marked, followed by a slow "pan" to the door of the house with its inscription, *S. Claus.* (Model.)

*Medium shot.* Santa opens the door, looks out to observe the weather, chuckles and goes back in, closing the door. Dissolve to:

*Closeup.* Mother closes the book, notes that little Mary is dozing and carries her to bed. After tucking the blankets tightly about the sleeping child, her mother notes that the red Christmas stocking has not been put up at the mantel.

*Closeup.* Hands put up the stocking at the mantel. *Dissolve to:*

*Closeup.* Santa draws on his warm sox and boots.

*Medium shot.* Santa, in the doorway, pulls up his collar and emerges into a swirl of snowflakes.

*Downward long shot.* Santa's house. From the back of the house the reindeer drawn sleigh, complete with Santa and toys, rises in a gust of snowflakes and whisks off into the night. (Model.)

*Closeup.* Santa in the sleigh, reins and whip in hand, a rosy expression upon his face.

*Long shot.* The sleigh flying over the treetops, across the moonlit sky. (Model.)

*Downward long shot.* Little Mary's home, surrounded by snow. The windows are dark, but moonlight plays on the snow. Suddenly, the shadow of the oncoming sleigh is cast upon the snow; the sleigh and Santa appear, then come to rest upon the rooftop. (Model.)

*Closeup.* Santa, leaning against the chimney, consults his notebook, nods and, taking some packages, begins to climb down the chimney. *Slow dissolve to:*

*Closeup.* The face of little Mary, as she sleeps in her bed. *Dissolve to:*

*Long shot.* Santa's sleigh rises from the roof of little Mary's home and vanishes over the hills. *Slow fade out.* (Model.)

*Slow fade in.* Now, resume the story as in the original plot.

I take it for granted that you will have no trouble in casting a Santa Claus. The only closeups of Santa can be shot in a doorway and in a sleigh. One of your friends will probably have a type of house which boasts a heavy and picturesque doorway, and the scenes in the doorway can be lighted in such a way and filmed from such an angle that nobody need see inside the house. It will take a little searching to find a sleigh; but, if you cannot find one, you need build only one "prop" side of a sleigh. This is an easy thing to do, either from plywood or cardboard. Stage your Santa behind the side of the sleigh, pack his bag of toys behind him, and you are ready for the closeup.

Place an electric fan facing Santa and let its breeze swirl the artificial snowflakes in Santa's face. An ingenious trick would be to use a moving background of soft clouds, for this effect would add to the apparent speed of the sleigh.

Several scenes for this picture must be built in miniature. You will need to get a toy sled and reindeer and scale your Santa and buildings to the toys. Building the miniature houses, Santa's and little Mary's, need not be difficult, since they will appear only in long shots; they will be dimly lighted and detail will not show. You will need a rather broad set, complete with hills, trees and bushes, and this set can be as simple or as elaborate as you like. Cotton and artificial snow will appear realistically, and a few Christmas tree lights can illuminate your miniature houses. Light the scene with a single soft spot, above and to one side. This method of lighting will simulate moonlight and will cast some interesting shadows.

The trickiest aspect of this project has to do with the movement of the toy sleigh and reindeer. You will need to work the action from above, manipulating the toys by means of invisible wire, and will need the help of a couple of assistants. An hour or so carefully spent on these scenes will reward you with a really outstanding picture.

These three variations on the old familar theme, Plot Number One, may suggest many other means of glamourizing your Christmas movies this year. Remember, Hollywood has utilized some pretty time worn themes as the basis for dozens and dozens of varied pictures. You, on the contrary, are developing your scenario about a basic plot which, although centuries old, is always new and exciting.

### SHADOWS WILL BE BLUE

**Probably many filmers who will shoot their first scenes of sunlit snow in color this year will think that something must be wrong with the film when they see that the shadows on the snow are blue. There is nothing the matter with the film at all and, if you will look closely next time, you will see that, on a clear day, shadows on snow really are blue.**

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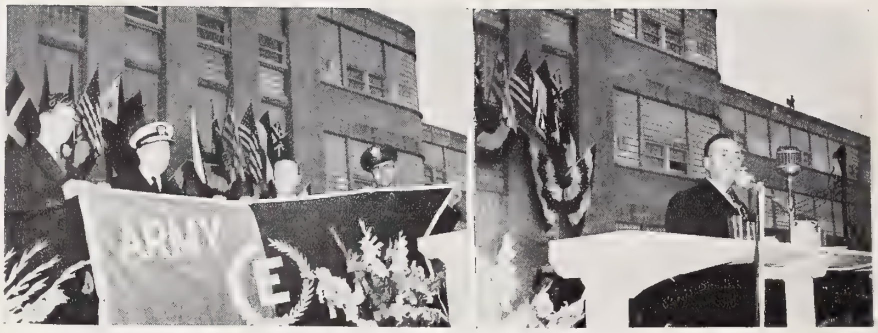


• Bell & Howell wins the Army-Navy "E." At left is the presentation of the award and, at right, J. H. McNabb, president of Bell & Howell, making address of acceptance.

# NEWS OF THE INDUSTRY

DONALD MAGGINI

**Bell & Howell "E"** The Army-Navy E pennant, which now flies over the Bell & Howell war production plant at Lincolnwood, Ill., was awarded to that company for excellence in the production of cameras and photographic equipment needed for military use. Bell & Howell is manufacturing cameras, projectors and sighting devices that must withstand tropic heat, arctic cold, sand, wind and sun, as the equipment will be exposed to a wide variety of climate in the line of duty.

**Pictoreels** Pictorial Films, Inc., RKO Building, Radio City, New York City, has just released the second series of Pictoreels, three minute musical playlets in 16mm. sound on film. In addition, Pictorial announces a new series of six subjects, grouped into three categories — Sports, Nature and Travel. These subjects will be released in three versions, 16mm. sound on film, 16mm. silent and 8mm. silent. The twelve new Pictoreels bear the following titles—*Concertina Man, The Sultan's Charm, Blue Tahitian Waters, Papaya, Jim, You Are My Rhapsody, Never Water a Lily with Wine, Jungle Rhythm, Nothing but Romance, Always on the Bench, When a Gypsy Plays* and *Daddy's College Boy.*

**Gutlohn releases** Walter O. Gutlohn, Inc., 25 West 45th Street, New York City, announces the release of a large group of diversified short subjects, one reel each, on 16mm. sound on film. Titles in this series include *Siege, Air Army, Men of Muscle, Navajo Land, Trans-America, Pilot Boat, Television, Submarine Circus, Swinguet, Newsreel, American Royal, Zoo, Pack Trip, Gold, Nevada Unlimited, Acres of Plenty, Soldiers of the Sea, Dude Ranch* and *Stray Lamb.* These films are listed in Gutlohn's new catalog, which also includes the OEM and Inter-American films which they distribute on a nominal service charge basis.

**Hebert catalog** The Hebert Studios, Inc., Sound Film Library, 53 Allyn Street, Hartford, Conn., has just published its new catalog of 16mm. topical, educational, entertainment and defense films which the firm distributes. The catalog provides space for the addition of supplementary lists, which will be mailed to catalog users whenever the Studio acquires new releases.

**Harvard recordings** The Harvard Film Service, Frisbie Place, Cambridge, Mass., has an interesting collection of phonograph records, for sale only, which are listed in its new catalog. Some of these unusual recordings were made in cooperation with the Department of English at Harvard and the Widener Library Poetry Room, and they were designed for direct use in courses on the appreciation of literature, but they may also be used in conjunction with films.

**Music catalog** Thomas J. Valentino, 1600 Broadway, New York City, has just issued a new catalog, listing available recordings of moods and background music and special sound effect records to be used with films.

**Brandon catalog** The new 1943 catalog of Brandon Films, Inc., 1600 Broadway, New York City, is now ready. The feature film on this new list is *Sign for Victory,* the first "documentary" film dealing with the courageous opposition movement of the true patriotic France. Written and narrated by Emlyn Williams, the picture was partly filmed in France, despite Axis restrictions, and it stresses the widespread feeling of revolt under Nazi domination. Other new Brandon releases are *Yellow Caesar*, *Home on the Range* and *Prize Winners.*

**S.M.P.E. meets** The recent semi annual meeting of The Society of Motion Picture Engineers was held at the Hotel Pennsylvania, in New York City, on October 27, 28 and 29. Seventeen papers outlining advances in engineering phases of the motion picture industry were presented at the four general sessions, and one symposium was devoted to the discussion of 16mm. motion pictures. The subjects discussed were *16mm. Production Planning, 16mm. Cinematography, The Practical Side of Direct 16mm. Laboratory Practice.*

**Chaplin Festival** Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, has announced the release of a series of two reel Charlie Chaplin films. These subjects, to be known as the *Charlie Chaplin Festival*, will be distributed by Commonwealth throughout the entire world.

## Having fun with titles

[Continued from page 495]

man sitting in a chair, reading a newspaper. The woman says, *"Harry, I have a chill and am shaking all over. What shall I do?"*

He says, *"Do a Hawaiian dance, Julie."*

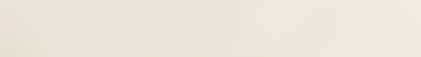
An easily produced animated effect, which makes it appear that the subjects are talking, can be secured as follows:

Complete the drawing, but include only the first word of the conversation. Film a number of frames. Add the second word, film additional frames and continue the process, word by word. The number of frames to be used for a word naturally depends upon its length.

Almost any joke book, popular magazine or newspaper will furnish suitable ideas—more than you can use. Yet, if you choose, you can use the same cartoon for a number of different persons, simply by changing the names on the drawing and by filming it again.

Oftentimes, you will know of specific incidents that have happened to your friends or some clever quip that one has made, which can readily be the subject of a cartoon.

An interesting variation of this idea is to cut heads of your friends from still photographs, mount them in the cartoons on hairpin or simple line bodies, cartoon style, and insert the conversation.



Drawings of this kind need not be particularly well done—the idea and the personal application are what count.

And don't think that you are making cartoons for a one time showing. Your friends will want their friends to see them. Then, after showing all the cartoons individually for the first few times, splice them on one reel and show them when you are entertaining a group, so that they may enjoy each other's pictures.

Perhaps, however, you find it difficult to draw even a passable cartoon and you don't want to call on friends or the neighbors' children to help you. Don't despair. You can still do something on the comedy side.

Cut pictures from humorous greeting cards, from advertising circulars and cartoons from newspapers and magazines. Look for drawings rather than photographs. You will find many to which you need merely add the name of a friend.

If you have any doubts as to the satisfaction and pleasure that you can derive from these ideas, try just two or three and let the reaction of your guests decide the matter. It's a hundred to one that you will find very few feet of film in your whole library which will give them more fun.

## Tests for lighting titles

[Continued from page 503]

with light areas (where the words are located) but also with other, darker areas containing interesting detail. These latter are necessary for the full significance of the title, but they will not appear properly on the screen, if they are subjected to the same degree of exposure as is the lettered area. But, by reference to our plotted lighting curves, the flood lamps may be judiciously arranged, to provide proper exposure for both the light and the dark areas of the title. The dark area will show all its detail without sacrificing the lettered area because of faulty exposure.

Each titling apparatus should be calibrated by individual tests, and individual curves should be drawn. Once these are made, they may be mounted, to provide a ready reference for future work.

This method has proved to be very useful, and it has lately been extended to the use of a third flood light, mounted on an arm projecting from the top of the title frame, to give proper lighting for a special case. It is recommended to the movie maker who wants to make titles of the best quality.

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# A GOOD DOG'S LIFE

*BEAUTY AND THE BEAST* is the story of the life and times of Knightscroft Rocknoll Brann, a young Irish setter, and of Lola Bruckner, his mistress. The film, made by F. Franklyn Bruckner, ACL, opens during the earliest days of Brann, now far forgotten, when he was a soft and gentle puppy being suckled by his mother with many other soft and gentle puppies at the Knightscroft Kennels, and when, with unerring instinct, the Bruckners selected Brann from the vast litter. As the film closes, Brann has matured into a prize winning setter. In the interim, two years have elapsed. Brann, Mrs. Bruckner and many audiences have discovered the beauties of the four seasons, as the dog and his mistress tramp about in the Chappaqua, N. Y., countryside. Brann has celebrated a Christmas at home. He has undergone a rigorous ring training, and he has become a hardy entrant in the leading blue ribbon shows.

There is much to be learned from Mr. Bruckner's film. An interesting statistic for camermen who cannot hold down their footage any more than dowagers can hold down their weight is the ratio between the length of the film —one reel—and the time spent in shooting it—two years. In other words, the cinematographer was able to restrain his shooting enthusiasm on many occasions, because he had given enough thought to planning his picture. He knew at what he was aiming and he achieved his goal, slowly and deliberately.

Several problems were encountered in planning the film. For instance, Mr. Bruckner wanted complete unity of idea throughout his sequences and he wanted that unity in his titling as well. In the search for an appropriate wallpaper background, the most adequate thing that he could find was a hunting scene, which, however, was complete with horses and other uncaninelike objects. With the aid of some skillful cutting, the horses were eliminated. Then the background showed a pack of baying dogs only, and the titles harmonized completely with the spirit of the rest of the film.

On one occasion, a clever bit of trickery was employed. As Brann is being judged in his first contest, Mrs. Bruckner is shown smiling happily in closeup. The scene then fades out to the front page of the next day's newspaper, where Mrs. Bruckner is seen smiling in exactly the same closeup. "We knew we had a good dog," says Mr. Bruckner, "but we couldn't plan *all* that in advance. What we did was to shoot the first closeup after we had seen Lola's newspaper picture. Getting practically

16mm. scenes by
F. Franklyn Bruckner, ACL

"Beauty and the Beast" is film of Irish setter and his mistress the same shot was, of course, easy."

Shooting dog shows is fairly difficult, because of the continual action involved. The center of interest is not confined to one section of the show grounds, for things may happen at a dozen places at once. Then, too, the spectators at dog shows are notorious for not understanding the problems of cameramen. The earnest filmer will get his tripod perfectly adjusted, only to find that several generations of one family will stalk serenely into the view finder and slowly and leisurely discuss the weather. The cameraman should make his general intentions known to as many persons as possible some time before he intends to take a shot.

Then there are the customs of dog shows to cope with. Much effective cinematography is impossible because cameramen are generally not allowed within a judging ring. Sometimes it is possible to arrange an informal ring which will look convincing. Other times it will be necessary to shoot the ring from a distance. Always, it is advisable to consult with the judges regarding local rules before arranging for any filming. Man has often improved on nature. In *Beauty and the Beast*, Mr. Bruckner improved on Brann by a camera sleight of hand. It is easy, he claims, to get a picture of a dog going to sleep. It is not so easy to catch him waking naturally. So, for a waking shot, Mr. Bruckner used a reverse motion shot, made with the camera inverted, of a very sleepy Brann. In the finished picture, even Brann did not notice the deception.

How about the rest of the picture? Was Brann bribed into becoming such a seemly actor? "No bribery," chuckles Mr. Bruckner, "just encouragement!"

## Washington film news

[Continued from page 478]

wood productions and *releasing them in 16mm. at the same time that Hollywood releases them to theatres on 35mm.!* The films so released relate to the war, and many of the 16mm. showings are taking place at War Bond rallies and the like. Recently, a small South Carolina city attributed the fact that it was able to exceed its war bond quota largely to the 16mm. showing of Warner Brothers new film, *Divide and Conquer*.

**This war has brought many changes, but the realization on the part of the government that substandard film reaches an audience, that is distinct from that of the Hollywood product, is one of the most startling. And that Hollywood, which for years ignored the existence of a 16mm. audience, should consent now to having some of its productions reduced to "amateur" size is an advance in the field of substandard motion pictures that bodes well for it after the war.**

AS WE GO TO PRESS: Pare Lorentz, author, producer, director of *The River* and *The Plough that Broke the Plains* (first widely distributed United States Government films), has returned from a West Coast sojourn with R.K.O., to make movies for the Army Air Forces. Exact nature of Major Lorentz's duties is not now definitely known . . . O.W.I. Motion Picture Bureau has re-edited and will release nationally to theatres in December two British films, *Dover* (showing how the British withstood the Nazi offensive) and *Night Shift* (which tells of women workers in a British aircraft plant) . . . Commander John Ford, USNR, who made *Battle of Midway* on 16mm. Kodachrome, is now abroad making films for strategic study, for the Office of Strategic Services . . . Office of War Information will in December release, exclusively through its 16mm. outlets, the first of a series of monthly two reel *News Reviews*. Details next month.

**For readers who have specific questions regarding the government movie making setup, this column will, in future numbers and as space allows, endeavor to answer them.**

As an aid to those whose work or interest makes necessary a contact with the Washington movie scene, we present an up to date list of officials in government agencies and departments who are in charge of motion pictures. All addresses are at Washington, D. C., unless otherwise stated.

Department of Agriculture
Duncan Wall, Assistant Director of Information

National Archives
Captain John G. Bradley, Chief, Division of Motion Pictures and Sound Recordings

Department of Commerce
Nathan Golden

Coordinator of Inter-American Affairs
Francis Alstock, Director of Motion Picture Division, 444 Madison Avenue, New York, N. Y.

Federal Security Agency
Social Security Board—Wendell Gibbs, Radio and Motion Picture Consultant
National Youth Administration—Captain Frederic B. Hyde
Public Health Service—D. A. Dance, Chief, Radio, Motion Picture and Distribution Section

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Marion L. Ramsay, Director of Information

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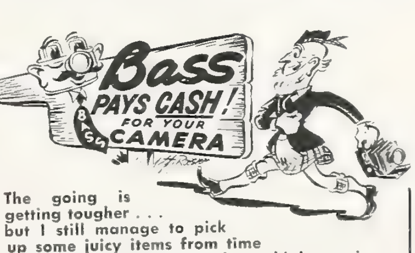

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## A pioneer in sound

[Continued from page 502]

simple, but it could play more tricks than Houdini ever thought of and, like those of that great magician, they were always the unexpected.

At that time, in order to make any impression upon the record, it was necessary to stand within two or three feet of the horn; therefore, pictures and records had to be made separately, and I spent many weary hours at the Edison Phonographic department on Fifth Avenue, listening to records and selecting those that could be picturized.

Eventually, I succeeded in convincing Higham that the only way in which to get perfect synchronization was to make the picture and the record at the same time.

Two weeks of idleness followed, and then came a call from Higham, at Orange. "Please have an actor who can sing at the studio tomorrow. I want to try out a new recorder."

I obeyed orders and got one of the actors from the Bronx studio, and the next day we tested the new recorder. We found that it would register perfectly when the speaker was twenty one feet away from the phonograph. The scenes and records that we made represent, in my opinion, the first time that the voice and action of an actor were simultaneously recorded. The actor was Thomas Fortune, and the song was *My Wife's Gone to the Country*.

We worked for many weeks before everything was satisfactory; then, on February 1, 1910, when the Edison Talking Picture Company moved into its own studio, which I had fitted up on West 43rd Street, I resigned to go with the Imp company, which had been formed shortly before by Carl Laemmle. This was the parent of the present Universal.

The 43rd Street studio was used for several months, and then production was moved to the Bronx studio, but not many pictures were made there, as Mr. Edison found something more interesting to work on and dropped the talkies.

About this time, rumors reached this country of a system invented in England, by which the voice was registered on the film at the same time that the picture was taken; in other words, the voice was recorded with the actor.

This was the invention of Eugene Lauste, and, while he took out patents in England, he neglected to do so in this country, and there is no way of estimating the amount of money that this neglect cost him.

During the summer of 1910, another system of talking pictures was brought here from abroad; since I was one of the few men in this country who knew anything about this kind of work, I was asked to look it over. I am under the impression that this system was controlled by Gaumont, of Paris, but I am not certain. This method used the flat disc, while the Edison and Cameraphone had used the cylinder record.

On the corner of the stage, near the screen, was a box with an illuminated dial. It looked not unlike a clock with only one hand. While the picture and record were in perfect synchronization, the hand pointed at twelve; but, when they got out of time, the hand moved forward, if the record was fast, and backward, if the record was slow. Then the operator in the projection booth, with the aid of a heavy black thread, which led to the stage, either speeded up or retarded the phonograph record as needed.

Nothing was ever done toward marketing this device. I do not know why; perhaps the string broke.

Again came rumors of another invention—this time by a Mr. Webb. He was going to place horns in various parts of the theatre, so that, no matter how large the auditorium, the sound would be heard in all parts at the same time. This device never got by the experimental stage, however, so our ears were saved.

Several years passed, and silent motion pictures grew both in length and popularity before talkies were heard of again. Then came DeForrest's sound on film, followed closely by the Warner Brothers Vitaphone, the Fox-Case and the Radio Corporation of America systems.

When the Vitaphone was taken over by Warner Brothers, talking pictures at last fell into the hands of a firm that was wide awake, that was progressive and that had vision, and sound movies were soon on their way to popularity and profit.

## The clinic

[Continued from page 497]

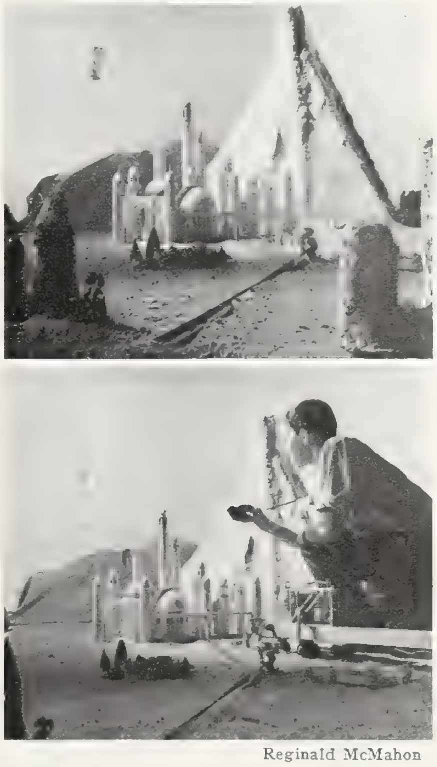
ing it. To be on the safe side, we suggest that you open the diaphragm one half stop more than usual if the film you are using is within a month or less of its expiration date.

You will want to take good care of film if you intend to keep it for any time before using it. A cool, dry place is best for film storage, and, if the film cans are not already sealed with tape, you might seal them with bicycle tape or other adhesive.

Fur storage vaults have been recommended as excellent storage places for a quantity of film.

**Mars film** In a recent letter, Reginald McMahon writes, "My brother and I were interested when we read the article in the August Movie Makers on the Hayden Planetarium production, *Mysterious Mars,* for our production unit, Adventure Pictures, has temporarily switched from Westerns and now is in the throes of filming *Mars, A Fantasy Travelog.*

"Unlike the production that Mr. Coles described, our film will be a dramatic presentation that will attempt to show how life might have at one time inhabited Mars. There will be no Martians, only evidences of their existence in the past. The idea really was suggested by the music of Moussorgsky and Rachmaninoff, and the film's musical score will feature the former's *Pictures at an Exhibition* and the latter's *Isle of the Dead.* Sets will include models of the mountains, canals, craters and a city. The mountains were made of paper pulp, which films very realistically, and the city was constructed with everything from lampshades to toothpicks. Like the Panetarium production, ours will include some fact, some fiction. I have enclosed some still pictures. In the 'behind the scenes' shots, I am shown, to give a comparison with which to judge the size of the set. The ball hanging on the thin wire represents the earth. If you look closely, you will notice a 'contraption' that we call a 'low dolly.' It was constructed from a heavy board and roller skates, and it enables us to work on the same level as that of the base of the set."



Reginald McMahon

Model set for "Mars, a Fantasy Travelog," showing "low dolly."

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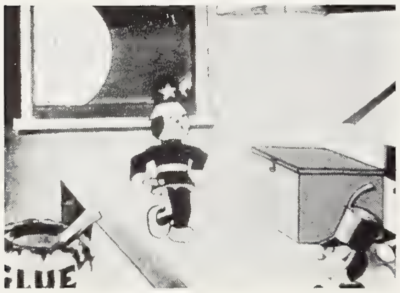
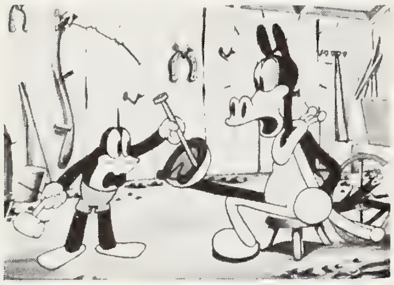
## Films you'll want to show at Christmas

[Continued from page 504]

■ *Silent Night—Holy Night*, 16mm. sound on film, black and white, running thirty seven minutes, is distributed by Hoffberg Productions, Inc., 1600 Broadway, New York City. This is a tale of Christmas in the Alps, inspired by the true story of the origin of this immortal hymn that has become symbolic of the Christmas season.



■ *Toytown Tale*, 16mm. and 8mm. silent and 16mm. sound on film, black and white, one reel, is released by Certified Film Distributors, Inc., 25 West 45th Street, New York City. Toys come to life in the middle of the night. The wooden soldiers parade, the commanding officer woos a beautiful doll and a toy elephant goes on a rampage.



■ *The Village Smitty*, 16mm. and 8mm. silent and 16mm. sound on film, in short and feature lengths, is released by Official Films, 425 Fourth Avenue, New York City. Flip the Frog, as the village blacksmith, makes the sparks fly when his best girl appears in her buggy. There is excitement when her horse bolts through the shop, with the girl and buggy—and Flip dashes to the rescue.

## Practical films

[Continued from page 500]

pressure is being increased in every branch of endeavor. Tubercular workers cannot stand this added pressure. Prevention of tuberculosis is a great need for the country now. A 16mm., 400 foot film, in black and white, *Sand in the Gears* shows the steps employed by the Army and the Navy to keep tuberculosis at a minimum. Particularly stressed is the fact that public health in war time is not a luxury, but a necessity.

### Those who Speak English

The War Relief Workroom of the English Speaking Union of the United States is the subject of a 460 foot, 16mm. film in black and white, produced by William A. Probst, ACL, of New York City. Made to show the workroom of the New York City section to all the other branches of the English Speaking Union, it is also to serve as a return film for one made in England, when Queen Elizabeth visited the English Speaking Union headquarters at Dartmouth House, in London. Featured in the picture are visits to the workroom by Mrs. John B. Winant, wife of the United States ambassador to Great Britain, Mrs. Franklin D. Roosevelt and Viscountess Halifax, wife of the British ambassador to Washington.

### Guiding the Guides

All too frequently, the city huntsman, who hunts for a brief two weeks each year, returns from his travels with a very bewildered concept of just where he has been. He has never been lost, because his watchful guide has kept an eye on him; yet the huntsman may be aware of only woods and more woods, interspersed with vague rivers and streams.

To remedy this situation, Father Louis Roger Lafleur, ACL, of Montreal, recently produced a 400 foot, 16mm. film on Kodachrome, entitled *Why Not You?* In the Kipawa Lake District of Quebec, around Temiscamingue, live families who subsist mainly on guiding tourists through the hunting area. It was to help them to give these tourists a clearer picture of the country that Father Lafleur undertook the project. The film follows a typical family of hunters through Kipawa's main streams and bypaths, showing the various types of game as well as camping scenes.

### Why Brakes Brake

Thousands of new mechanics are being technically trained today. To help to standardize their training in the field of hydraulic brakes, the Thermoid Company, of Trenton, N. J., has recently released a trade film, *Keep 'em Holding*, which provides up to the minute information on the basic principles of all types of hydraulic braking systems and on correct procedures for their adjustment. Actual problems were presented in the film, to make it directly applicable to the needs of its audience. *Keep 'Em Holding*, a 16mm., 2400 foot sound film, was produced for Thermoid by the Jam Handy Organization, of New York City, and it will be distributed to trade and vocational schools, as well as to dealer meetings arranged by Thermoid distributors.

### Winnipeg, Canada

The Department of Education of Ohio has prepared a list of films relating to the problem of defense. The list is broken into three categories—work in military training and in war industries; civilian defense work, and public information and morale. The films are restricted by law to service in Ohio schools. Inquiries should be addressed to B. A. Aughinbaugh, Division of Visual Instruction, Department of Education, Columbus, Ohio.

### Cooperation: AAA and Schools

How school children may effectively form their own traffic safety corps is shown in a 16mm., 600 foot sound film on Kodachrome, recently released by the American Automobile Association. Twenty five years old, the School Safety Patrol movement has grown to a nation wide organization, based on the belief that children, organized in groups going to and from school and under the leadership of patrols, will cooperate with traffic if cooperation appears to be attractive to them. Patrol members are chosen from the children on a revolving basis. The other children cooperate, because they are assured that one day they will be on the Patrol themselves. The film was produced by John H. Wright, ACL, of Jamestown, N. Y., a member of the Executive Committee of the AAA. It is available on a purchase or rental basis from the Safety and Traffic Engineering Department of the AAA, Washington, D. C.

### Religious Films

Recently formed as a clearing house for information regarding religious films is the Religious Films Association, of 297 Fourth Avenue, New York City. The Association has in the last few weeks released a comprehensive catalog of films for church and community use. Through the association, practically any 16mm. film can be secured upon request. If demand becomes heavy enough, various other depositories of films will be established throughout the country. William L. Rogers is executive secretary of the association, while Lovick Pierce is chairman. George W. Card is vicechairman, and John Ribble is secretary treasurer.

## Notes for Xmas shots

[Contiuued from page 491]

few of us have the reflector units required for this type of shot.

When all your lights are in front of and shining toward the Christmas tree, the shadows cast upon the wall add to the darkness and massed effect of the subject. Try pulling the tree slightly away from the wall and putting one flood bulb on the floor behind it, with the light shining up and illuminating the wall. By this means, each branch and twig of the tree will stand out boldly, and the color contrast between the tree and the wall may be very decorative. You would, of course, use the front lighting too.

Another way of overcoming the difficulty in getting handsome Christmas tree shots is to call on closeups in presenting the tree. Try a half dozen different shots and angles—a single gleaming sphere hung delicately against the dark spruce, a strand of tinsel twisting across the frame, a pattern of silver "icicles" dripping with light and loveliness. This year, let us try the tree in closeups.

One of the favorite shots at Christmas time is that of a child sitting on the floor, unwrapping and looking at presents. The camera is placed fairly low to show the child's face, but it is not always easy to place the lights at the same low level. The result is bright illumination on the top of the child's head and hardly any at all on his face. If a white blanket or sheet were spread over the floor in front of the tree, it would represent snow, and, when the children sit upon it, enough of the light will be reflected back into their faces to give a very nice effect; but you must estimate your exposure for the child's face rather than for the top of his head.

If you cannot get back far enough to include the entire Christmas tree, or do not have enough lights to illuminate it correctly for movies, perhaps you could make a color still picture of it by a time exposure and afterwards copy it on movie film.

Since shiny objects reflect more light than do dull ones, remember that a tree that is well trimmed with globes, cotton puffs, tinsel and other decorations will give a very much more attractive appearance than will just a plain dark green tree with lights, although the latter may be very pretty to look at. In movie scenes, the former is many times more glamourous.

If you do not have an exposure meter, but are judging diaphragm openings by interior lighting charts, keep the fact in mind that the usual tree, unless highly decorated, is *darker than average*, while the basic exposure recommended on the charts is for *average colored subjects.*

## Amateur clubs

[Continued from page 494]

at late meetings to a number of fine film programs, headed by *Hail, British Columbia!* 1941 Maxim Award winner by Leo J. Heffernan, FACL. *Auntie in Moccasins*, which won a Ten Best place in the same year for Joseph J. Harley, ACL, was presented by the producer at a later gathering. George Mesaros, ACL, grand prize winner at the late Mineola Fair contest, has been the club's most recent guest, presenting *Florida*, the award winning film, as well as *Back to the Soil* and *Making the Grade*. The Brooklyn club has recently initiated a mimeographed news bulletin, *Cine-Vues*, which is edited by Louis Knoll.

**Ra-Cine adopts** A permanent set of contest rules has recently been worked out and adopted by members of the Ra-Cine Club, in Wisconsin, according to reports in the group's bulletin. Chief provisions of the new rulings limit the club to one contest yearly and members to one contest entry each, but with no limitation on subject matter. Minimum and maximum footage limits, for 8mm. and 16mm., black and white or color, have been set at one half a reel to a full reel. There will be five judges—two appointed by the Kenosha Movie Makers, one by the Amateur Movie Society of Milwaukee, with Sylvester Jerry, director of the Racine Fine Arts Museum, and Helen Sawyer, art teacher, as permanent arbiters. Members of the contest committee were H. C. Hoffert, Joseph Stehlik, John Kibar, Richard Larson and Gordon Peterson.

**Columbus chooses** New officers for the coming year have been elected and announced by the Columbus (Ohio) Movie Makers, ACL, as follows: Marguerite Kyle, ACL, president; R. O. Burgett, vicepresident; Josephine Scott, secretary and treasurer. Some thirty members and guests of the club attended an early fall outing held in Zaleski State Park.

**For Indianapolis** Members of the Indianapolis Amateur Movie Club are busy taking a good natured "crack" at the foibles of their own hobby, in an ambitious 1200 foot, 16mm. Kodachrome comedy, *Amateuriana*, which will be completed with dialog and music recorded on disc. Central character of this filming farce

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**Tulsa ballots** Members of the Tulsa Am-Mo Club, in Oklahoma, have cast their ballots for current club officers with the following results: Dr. Ira T. Parker, president; Robert Allen, vicepresident; Mrs. L. W. McCright, secretary; C. A. Patchen, membership chairman; J. B. Close, librarian; C. M. Williams, publicity; E. K. Campbell, programs.

**Toronto carries on** Returning to their original meeting rooms at 404 Bathurst Street, members of the Toronto Movie Club have seen on recent programs a number of films produced from among the membership. These have included *Summer Camp*, by Dr. D. M. Campbell, ACL; *The Canal*, by John Grassick; *Army Engineers*, by Narcisse Pelletier, ACL; *Mediterranean Meanderings*, by Dr. A. I. Willinsky, ACL; *The Canadian Rockies*, by Dr. S. Copeland, ACL. R. J. Britton has been appointed editor of the club's bulletin, *Shots and Angles*, which he has revamped into smaller but no less attractive format.

**For San Francisco** Members of the Cinema Club of San Francisco were treated recently to a premier screening of *Art in San Francisco*, a 1200 foot, 16mm., sound on film production which has been a year in the making. A member of the club, Robert S. MacCollister, was the producer of this study of Bohemian San Francisco and its many art centers, working in cooperation with Heinz Berggruen, of Californians, Inc., the film's sponsor. On the same program, Jesse Richardson presented his 8mm. *Redwood Highway*, which he had sepia toned, to accent the warmth of color of these giant Western trees. The San Francisco club has announced the resignation of L. J. Duggan, ACL, as secretary, to join the Army.

**At Schenectady** *The Inside of Arc Welding*, a 400 foot, 16mm., sound on Kodachrome motion picture, and *Television, Today and Tomorrow*, an illustrated lecture, have been high lights of recent meetings of the Schenectady Photographic Society, ACL. The color film on welding was produced for the General Electric Welding Laboratories, with the cooperation of the United States Government, and is one of a series on this war important technical subject. The discussion of television, which was illustrated with Kodachrome transparencies, was given by J. G. T. Gilmour, manager of the new G. E. television station, WGRB, and a member of the Schenectady club. Other films seen on the society's screen have been *Sahuaro Land* and *Mr. Motorboat's Last Stand*, from the League's Club Library; *The Strong Shall Be Free*, from the International Harvester Company.

## Stay on your hobby horse

[Contiuued from page 501]

fort, our shelter and food, our amusements, our information, we are dependent upon large numbers of people we never see, as well as upon people we are seeing constantly. If they fail us, either willfully or unintentionally, we find ourselves stranded. That is not a healthy situation for any of us, but we cannot now reorganize life to eliminate that element of complex interdependence. We can, however, introduce into our lives something to offset its dangers.

I have known too many people who have found, in middle life or in the later years, that, when their friends have suddenly disappeared in the natural course of events or have proved personally unreliable, life has become very stale and even frightening in its loneliness. Had they been in the habit of pursuing, in leisure hours, an occupation valued for the amusement, pleasure and skills it afforded, they would have found within their reach and within themselves resources which would have sweetened life, and been saved from that tragic loss of self confidence which finally emptied their lives of meaning.

*A hobby links us agreeably with other people of similar tastes.* One feature of a hobby which has always appealed to me is that it brings those who follow it into touch with people whom they might not otherwise meet, people whose other interests and occupations might have kept them beyond social barriers which are not easily broken down. I have found it characteristic of people who enjoy hobbies that they quickly and spontaneously make new friends, learn to value an exchange of experiences and ideas and take pleasure in making available to others the benefits of their experiments. That, of course, is the explanation of the many hobby clubs which have their appeal at all ages. How small seems the small talk of conventional social intercourse compared with the eager, enthusiastic, fruitful and sometimes excited exchange of views and experiences when fellow devotees of a hobby come together!

This is all to the good, quite apart from the contribution to technical developments involved. While our kind of civilization has perfected all sorts of communications and means of transportation which bring us close to other human beings, it is unhappily true that we easily become stratified. Moreover, we learn to talk a lingo peculiar to our craft or profession, with the result that we can feel ourselves strangers in any crowd. Making even a few friends who have a similar hobby and taking time to cultivate their closer acquaintance will bring many satisfactions that can be added to the pleasure and profit of our association with them.

*A hobby is a great resource in times of tension and anxiety.* None of us can wish to be protected from the strains which are imposed upon us by the world situation, now so tragically significant for our daily lives. Nor would we wish to neglect obligations in order to amuse ourselves. But the ability of the President already mentioned—to turn now and then from exacting and grave responsibilities and renew mind and spirit by fresh and seemingly trivial occupation—might well be accepted as symbolic of something we should all strive to achieve.

To maintain our serenity so as not to lose all capacity for wise decision and action, to slow down the pace occasionally so that when we pick it up again we can rely upon ourselves to measure up to what is expected of us, to recall the profound and inalienable values of simple personal pleasure residing in common things—surely this is one way of protecting ourselves and those dependent upon us and our professional and business competence from the corrosion of an excited preoccupation with an emergency. From an hour with the camera or with the highly personal results of last summer's shooting, from the projection for the hundredth time of our favorite film associated with cherished memories of a happy trip or of a now scattered family, we return to strenuous tasks with a new sense of the basic values we are really concerned to protect and a new appreciation of the freedoms which have made our hobbies and our daily jobs possible and desirable.

Parents and friends of young people might well bear in mind these considerations and resolve to do all they can to encourage children and adolescents to take up hobbies which involve cultivating artistic appreciation and technical skill, attention to detail, preservation of interesting mementos, or making original "gadgets." They will be helping to ensure that even in a disturbed and uncertain world these young people will grow up with a quiet strength and self reliance and will acquire possessions of a kind that cannot be taken from them by adverse circumstance or the accidents of social change.

IN A GREAT MOVIE THEATRE, *an audience of thousands —carried out of their everyday lives—look, and listen, to the drama pouring from a strip of photographic film about one inch wide. Everything is on this—not only the living, moving scenes of the story, but on the tiny "sound track" at the left, the sound: whispered words of love . . . a terrified scream . . . the nerve-shattering roar of a dive bomber . . . an enchanting voice crooning a lullaby. Film carries it all.*

# Most Hollywood movies are on film made by Kodak

FROM the time when Thomas A. Edison and George Eastman worked together on the early, flickering movies, the improvement of materials for professional motion pictures has been one of the chief fields of Kodak research. Kodak has been the pacemaker, and is by far the largest supplier of Hollywood.

### From "the flickers" to art

Kodak's original production of transparent roll film, the key to motion pictures . . . specialized negative and positive films . . . the production of high-speed panchromatic materials . . . the modern color phase, now rapidly expanding . . . these are important scenes in the advance from "the flickers" to today's work of art, in which Kodak has played a leading role. And there is another . . . The success of "sound" pictures hinged on making the spoken words, or music, or "sound effects," a basic part of the picture. That is what you have today, because . . .

### Sound, too, is pictured

With special fine-grain emulsions, Kodak "sensitizes" film for sound recording. In effect, sound is changed into light, and this light is recorded on the film, simultaneously with the recording of the scenes. Lips move—a voice speaks. Yet the voice is also a "picture"—an effect of light on film. The voice changes from a whisper to an angry roar—each tone is a series of "light" pictures, different in quality.

As you sit in the theatre, the process is reversed—the "light pictures" on the sound track are changed back into sound . . . The "sound" newsreels are made in much the same way.

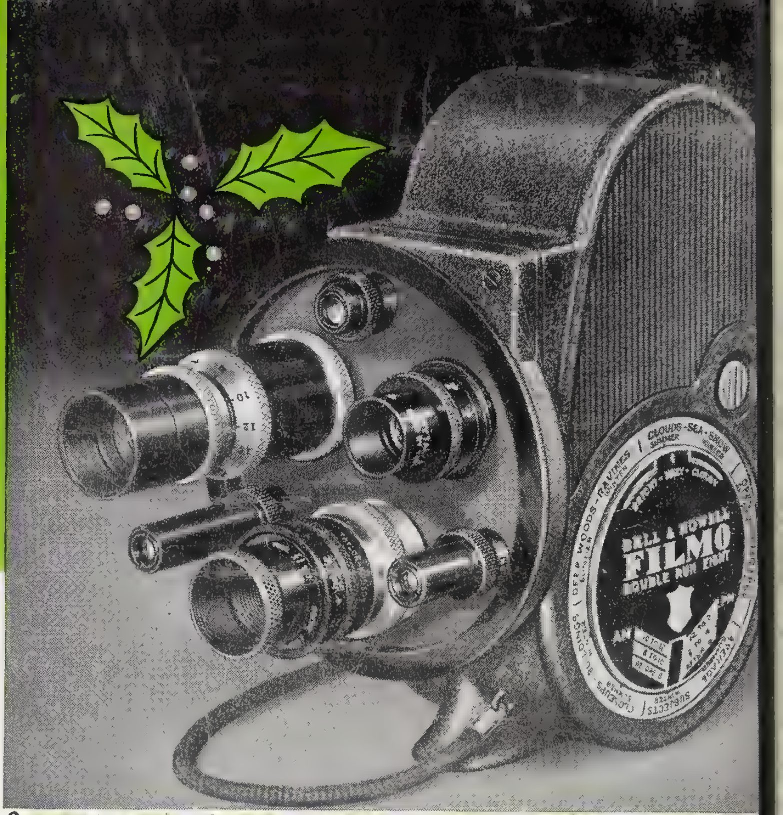
### Movies for everybody

For children, movies are education. For normal men and women they are the grandest form of entertainment, reaching almost everyone. For those distraught by worry or sorrow, they are wholesome escape. For our service men on ships or in distant camps, they are a little of everything that is needed to give a man a "lift" . . . Eastman Kodak Company, Rochester, N. Y.

SERVING HUMAN PROGRESS THROUGH PHOTOGRAPHY

# HERE'S HOLLYWOOD VERSATILITY AND 8MM. ECONOMY . . .

# FILMO *Aristocrat* TURRET 8



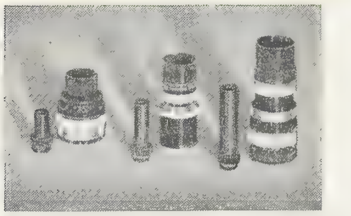
WHAT'S in a name? A lifetime of fine performance—when the name is Filmo Aristocrat Turret 8—the camera that brings Hollywood versatility to low-cost 8mm. movie making.

With the Aristocrat you are master of every situation . . . with three lenses mounted on the turret head, any one of which may be placed in photographing position simply by rotating the turret, you can make long shots, medium shots, and close-ups without moving from the spot.

Viewfinder objectives matching the lenses are also mounted on the turret. When a lens is in photographing position, so is its matching finder . . . *automatically!* You see exactly as much of the subject as will appear on the screen . . . and "what you see, you get." Speed range is 16, 32, 48, and 64 frames per second.

All of these advantages are *in addition* to the time-tested features of single-lens Filmo 8's . . . daylight loading, no sprockets to thread, no loops to form . . . enclosed positive finder . . . rotary disc shutter . . . single frame release for animation work. Price, with Taylor-Hobson 12½mm. F 2.5 UF lens and matching finder objective, not including critical focuser, $116.80.

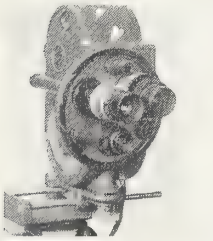
## *Only FILMO Accessories can match Filmo Camera quality*



VIEWFINDER OBJECTIVES—for your Turret 8; a matching viewfinder objective should be used with each lens of different focal length. The objective is mounted beside the lens and will fill the viewfinder area with the field covered by that particular lens.

For 12½mm. lens (standard on Turret 8); for 1-inch, 1½-inch, and 2-inch lenses, $6.40 each.

TELEPHOTO LENS, for photographing faraway subjects—for single lens or Turret 8 Filmo; 1½-inch F 3.5 B&H focusing lens, $46. See your Filmo camera dealer for other B&H special purpose lenses, also.



FOCUSING ALIGNMENT GAUGE—for Filmo Turret 8 Camera; permits using the Filmo Turret 8 critical focuser to the full extent of its capabilities.

Title cards, maps—any subject, in fact, may be sharply focused and accurately composed within the film area and then photographed with complete assurance of desired results. Price, $8.80.

CABLE RELEASE—for absolute immobility—a necessity when doing critical work with a telephoto lens, or single-frame exposure work with any lens. Permits you to operate the starting button without touching the camera. Cable release for single-lens 8's, $3.45. For Turret 8's (including installation at factory), $3.75. For Auto Load and 141, $3.45; for Auto Master, $3.75.

*Cases for Filmo 70 Cameras*

*Compartment Case for Filmo 8*

*Sheath Case for Filmo 8*

CARRYING CASES for *all* Filmo Cameras; your Filmo Camera deserves a carrying case built for it—built to the same quality standards of the camera. To get the case best suited to your individual needs, consult your Filmo Camera dealer.

Prices range upward from $3.20.

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## LET MOTION PICTURES BRIGHTEN THIS WARTIME CHRISTMAS...

### *for you and your neighbors, too!*

A world at war! Brave voices singing, "Peace on Earth, Good Will to Men"—in battle-scarred churches! In millions of homes, vacant chairs tell mutely of loved ones fighting to bring true the dream of peace and happiness to all mankind. But that is not the complete picture of this wartime Christmas . . .

Millions of homes and thousands of schools, churches, and clubs will rededicate themselves to the high ideals for which we fight. Fortunate, indeed, will be those who can enjoy the inspiration of fine motion pictures that fit the times and mood in which we carry on. There are morale-lifting films that tell of the war—and escape films which help one momentarily to think of other things. Yours is the choice.

YOU can be among those so favored, if you will but put your projector to work. For yourself and your own family there are fine films to be bought and rented. But here, also, is it not "more blessed to give than to receive"? Think of the happiness and inspiration you can give by using your projector for social service to your community!

Make this a movie Christmas—give films—the gift that brings joy to the whole family, and to many more besides

For the more serious note, official war films—like this British picture "Words for Battle," and many U. S. Government films—can be rented for as low as 25 cents per reel. (The first reel on any order carries a 50c charge.)

**BUY WAR BONDS**

**"E" for Excellence**

A 10-minute sound motion picture available on nominal service charge.

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